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Shelter Island Home

At Home in the Modern World

## Bright Interiors

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TEXT BY

Claudine Le Tourneur d'Ison

PHOTOS BY

Jonas Ingerstedt

## 84 Family Function

The owners of Toronto design shop Mjök enlisted Studio Junction to create an airy family apartment that showcases their global aesthetic.

TEXT BY

Alex Bozikovic

PHOTOS BY

Derek Shapton

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TEXT BY

Dan Rubinstein

PHOTOS BY

Floto + Warner

## 98 Brutal Beauty

A Belgian country home receives an interior rejuvenation from designer Renaud de Poorter, who integrates textiles and high-design furnishings into the 1970s concrete architecture.

TEXT BY

Jane Szita

PHOTOS BY

Frederik Vercruyse

“There is no right answer except to play and experiment.”—Designer Jonathan Adler (“Top Grades,” page 90)

dwell

dwell march 2014

Cover: Jonathan Adler and Simon Doonan poolside at their Shelter Island, New York, vacation home, p. 90. Photo by Floto + Warner

This page: A cheery bedroom by Parisian designer Matali Crasset in Chinon, France, p. 76. Photo by Jonas Ingerstedt

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**qib** QuickBooks.

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114 Sourcing

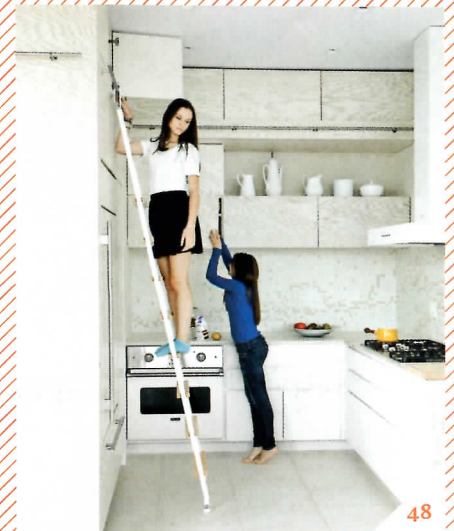
Saw it? Want it? Need it? Buy it.

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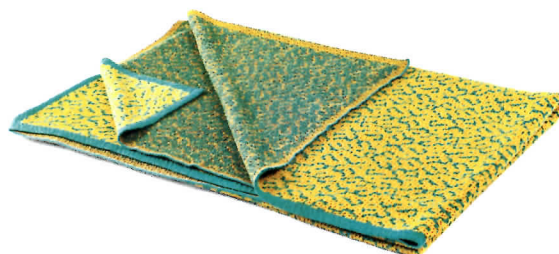
A custom walnut slide in a Chicago home takes traversing floors to the next level.



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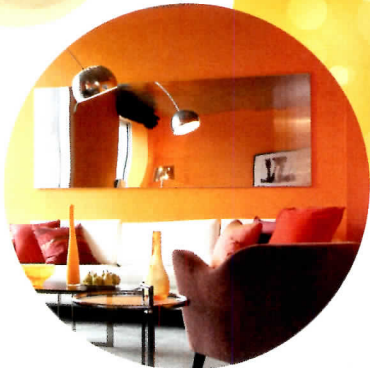
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Color, liberated.



Light, activated.



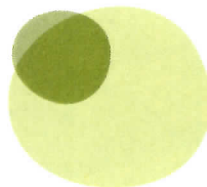
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# Bright Interiors

**A theme we return to again and again** is the home as laboratory—a place to experiment, to solve problems, and to explore possibilities. We all negotiate between space and possessions, no matter our circumstances. This issue is devoted to the idea of a residential testing ground, expressed by those who have chosen the pursuit of good design as a professional focus.

Constraint is welcome in design, because clearly defined parameters yield innovative results. Take the case of an existing structure where, for one reason or another, knocking down walls or expanding the site's footprint is not an option. The designer must find creative solutions that address the issue at hand. Consider Matali Crasset's idiosyncratic approach to a centuries-old farmhouse in the French countryside on page 76. There, she executed a top-to-bottom vision that's playful and postmodern, yet nestled within the confines of a previously utilitarian agrarian building. We found another example in Toronto (page 84), where Studio Junction pulled off a near miracle by coaxing a rigid space—only 19 feet wide, hemmed on both sides by other buildings—into a luminous family apartment with an incongruously open feel.

In the front of the book, we've pulled together a package of designers' own homes that offers mini-glimpses of regional backdrops, from rural to urban

to industrial. The common denominator that emerged, and delighted us, was the way the designers integrated personalized objects rather than simply relying on groupings of expensive modern furniture: handmade art in a Barcelona apartment (page 64), gritty surplus tile for a onetime warehouse in upstate New York (page 70), antiques-shop finds in a country house in Suffolk, England (page 58). We love the way these choices reflect lives very well lived, rich with experience and memories.

Throughout the pages that follow, we have culled together homes that present a tapestry of ideas to tempt the reader into reconsidering what a "modern" home looks like. Brutalist concrete, lily pond paintings, and red-and-black kitchen fixtures—such as those found in designer Nathalie Vandemoortele's Belgian residence (page 98)—are not suited to everyone's taste, but what we glean from a project like this is the simple truth that forging one's own path is always "in style." The same can be said for Jonathan Adler's Shelter Island beach house (page 90), where a visual feast of possessions in constant rotation means that Simon Doonan, Adler's husband, never knows what's going to be on display when he gets home. With this unconventional approach, they've created both a showplace for Adler's work and an intriguing weekend retreat that defies expectation—a home that is never the same place twice.

We always appreciate a peripatetic approach in the world of design, because we prefer modern homes that keep us guessing. Here's to design as a vehicle for discovery, a journey that never concludes.

**Amanda Dameron, Editor-in-Chief**

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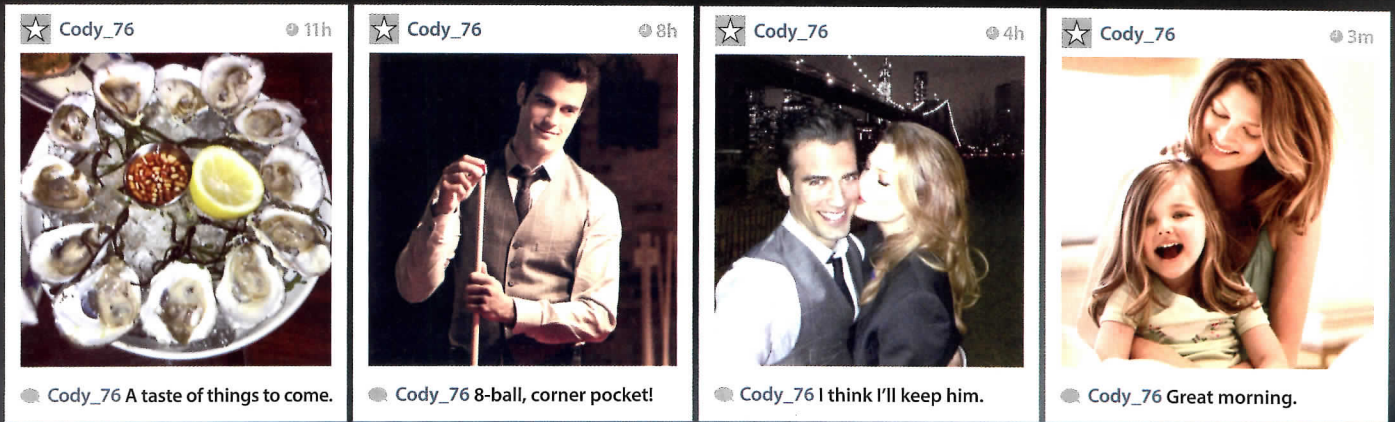
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## Feedback

The Small Spaces, Big Ideas issue was full of engaging, interesting stories. I was especially charmed by Irene Sævik's summer cabin in Norway ("Compact Cabin," November 2013). She opens up the space by separating the different quarters of the house into individual sections, connected by decks. I imagine that to walk barefoot across Sævik's "outdoor galleries" is a refreshing experience on early mornings or breezy afternoons.

I do wonder, however, about the quality of residence at the cabin under less ideal and extreme weather conditions. How do heavy rains and snowstorms affect the functionality and comfort level of the floor plan?

Inviting nature into the house is a significant move away from today's technology-based, indoor lifestyle—something we should all think about in the face of many global environmental problems. But if too much nature jeopardizes either safety or movement, the residents would feel as if they were sacrificing some elements that they expect modern housing solutions to provide.

**May Jieun Jeong**  
New York, New York

**Editor's Note:** Sævik uses the house primarily in summer as there are no winter roads in the area. She says that's why the platform concept worked for this design.

What a gorgeous Japanese-inspired getaway in Norway ("Compact Cabin," November 2013)! The tub and the roof-over-rock section are not-to-be-missed details.

**Laura LeWunsch**  
Posted to dwell.com

Is this heaven ("Compact Cabin," November 2013)? Can I go there? Like now? Maybe? Please?

**Hillary Armour Callahan**  
Posted to Facebook

Every issue that has appeared makes me want to write you, but all I end up doing is writing to my sons. There's June 2013, when I wrote to them, "Hey, guys, recognize the couch on the left side of the front cover? How many times did I reupholster those cushions after we purchased ours, secondhand, in 1959?" Or, "Did you know I was one of the original subscribers to Dwell, when we still lived in Frank Lloyd Wright's Tomek House, in Riverside, Illinois?" Or, "I am so glad Dwell is including my old stomping grounds: the Netherlands ("New Dutch Design," May 2013) and Belgium ("Interior Dialogue," September 2013). I think their sense of design is superb." Congratulations to all on making Dwell so outstanding—it is a joy to read. Great layouts. I'm enjoying Small Spaces, Big Ideas (November 2013). Having been involved (long ago) in architecture, architectural history, design, and landscapes, I feel like Dwell "updates our operating systems."

**Maya Moran Manny**  
San Rafael, California

Best issue in years (Small Spaces, Big Ideas, November 2013). I'm looking for land right now.

**Stev'n Hei**  
Posted to Facebook

Dwell should focus on a tiny, under-1,000-square-foot house in every issue.

**Beverly Michele Zapei**  
Posted to Facebook

**Editor's Note:** We dedicate an entire issue every year to small spaces but often find ways to incorporate these types of projects in other themes, too! Check newsstands or your local bookstore for the latest editions of Dwell.

## Most Popular @dwellmagazine Instagrams



Happy Monday, everyone! #inspirationallight #sanfrancisco #fog San Francisco, California  
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— **Olivia Martin**  
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## Feedback

Vincent Kartheiser's space ("Inside the Actor's Studio," November 2013) is simple and pared down yet aesthetically pleasing and functional. I love smaller spaces, and this one shows that you can live well with much less.

**Sandy S. Harris**

Posted to dwell.com

What a great house ("Inside the Actor's Studio," November 2013)—a great example of good, expressive design that does not require huge amounts of wasteful space. Love it.

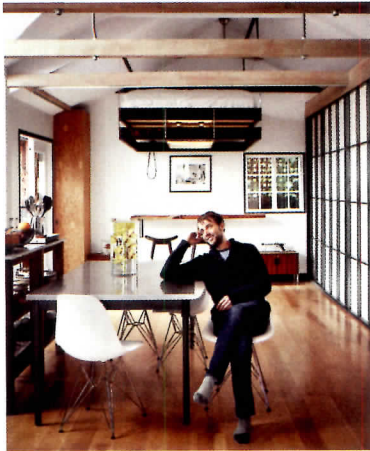
**Nancy Gong**

Posted to dwell.com

Stunning ("Inside the Actor's Studio," November 2013)! I love that not everyone in Hollywood has a McMansion.

**Elina Bobina**

Posted to Facebook



Casa Klotz's punch-out terraces made this house for me (Houses We Love, November 2013). Its simple interior is also a major plus.

**Christopher Van Dunk**

Posted to Facebook

Love the #bocci21 light and her shoes. @dwellmagazine is my decompression spot. All things design, all things home.

**tdflifestyle**

Posted to Instagram



Cousin Cabana (Houses We Love, November 2013) would be even more special if nature were allowed more free rein between the house and the lake. Put away the lawn mower and see what biodiversity happens: places for the kids to play and discover, and a bit of space for frogs, snails, birds, bees, butterflies, and plants.

**Catherine Morris**

Posted to Facebook



In the April 2013 edition, you featured a beautiful home in Toronto (My House). On page 62, there is a specific callout for the shelving that the couple designed from Ikea parts. You provide information on the shelves and brackets but not on the cabinets underneath. Do you happen to know the source of these cabinets? Did the couple make these as well, or were they purchased from a cabinet company?

**Carl Messina**

Boston, Massachusetts

**Editor's Note:** The custom millwork throughout the house, including the cabinets beneath the Ikea shelves, is by Wayne Arsenault, 604-253-8658.

**Correction:** In "Praise the Roof" (Outside, November 2013), we incorrectly stated the measurements between fence posts. The distance is approximately four feet, not one foot. Although our sources verified the incorrect information in our fact-checking process, we should have caught it nonetheless and regret the error.

## Tweets

**@elirudes:** Falling in love with @dwell. This #mag is life!

**@Architect\_MAMA:** A few of my favorite building and design books for kids are on the Reading Time list on p. 136 in the November issue of @dwell!

**@rebekahshufelt:** Loving the new @dwell Small Spaces, Big Ideas issue, esp. the tiny Hollywood home of *Mad Men*'s Vincent Kartheiser.

**@rakerman:** Kudos to @dwell for doing a small spaces issue about actual small spaces (~600 sq. ft.).

**@bigrobross:** @dwell, I love you guys so much! Thank you for all of the inspiration!

**@LauraBorrelli:** @dwell has a new online store, and it's #awesome. store.dwell.com

**@zzieggz:** Dreaming of this celestial garage via @dwell.



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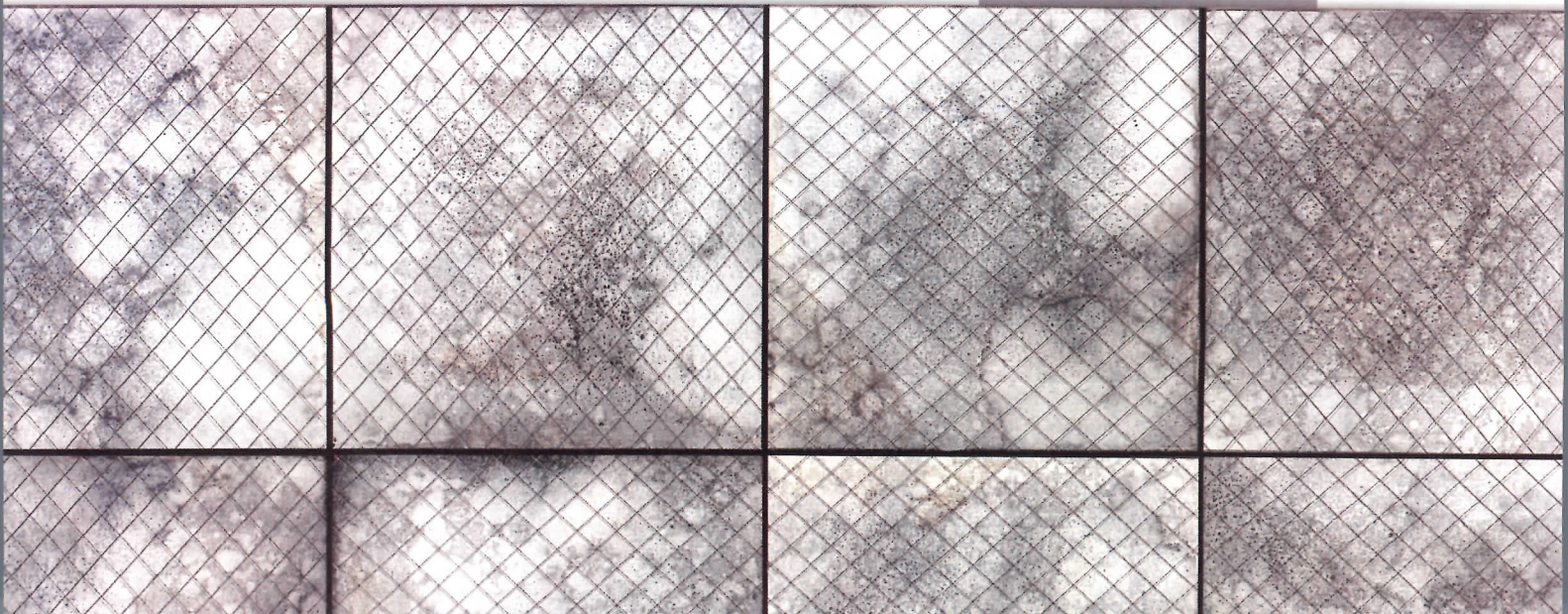


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## Contributors

March 2014



### Ball & Albanese

Photographers Wendy Ball and Dara Albanese shoot for *Lonny*, *Food & Wine*, and *Condé Nast Traveller* (UK). Based in Brooklyn, New York, they drove upstate to the town of Geneva to shoot the Miles & May home and furniture factory (Modern World, p. 29). "It was inspiring to meet owners Amy and Brandon," the photographers say. "They are talented, with impeccable taste."



### Claudine Le Tourneur d'Ison

While visiting jewelry designer Michèle Monory's Nice, France, residence ("Fine Campagne," p. 76), journalist, book author, and documentary television producer Claudine Le Tourneur d'Ison was treated to a meal made from local ingredients: "I will never forget the lunch Michèle prepared—delicious vegetables and strawberries, harvested from the area," she says.



### Kirin J. Makker

Trained in literature and architecture, Kirin J. Makker crafts prose, creates drawings, and teaches at Hobart and William Smith Colleges. After her interview with furniture makers Amy and Brandon Phillips, she engaged in a healthy round of impulse furniture buying (Modern World, p. 29).



### Dan Rubinstein

A writer, editor, and consultant based in New York City, Dan Rubinstein has contributed to publications including *T: The New York Times Style Magazine*, the *Wall Street Journal*, and *Interior Design* and was the editor-in-chief of *Surface*. For "Top Grades" (p. 90), Rubinstein traveled to Jonathan Adler and Simon Doonan's Shelter Island house, which he describes as "a perfect synthesis of elegant interiors and architecture, with a sense of charm and wit only those two could deliver."



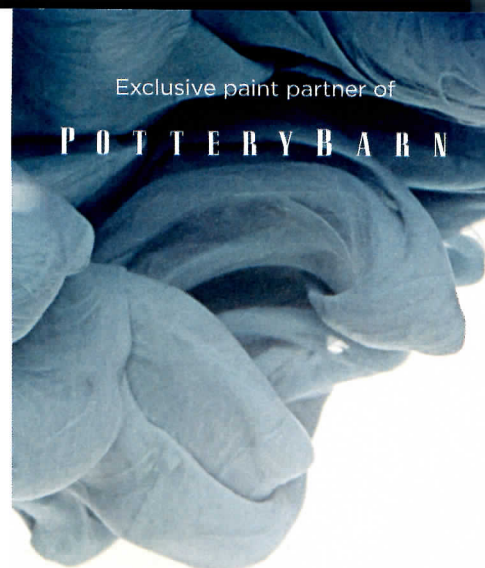
### Derek Shapton

Though photographer Derek Shapton has been in the Toronto shop Mjölkr many times, he had no idea that its owners, John Baker and Juli Daoust, live above the storefront ("Family Function," p. 84). "It makes me wonder what other hidden gems I might pass by without realizing," Shapton's work has appeared in the *Globe and Mail*, *GQ*, the *New York Times*, *Wired*, and *Vogue*.



### Daniel Shea

New York City-based artist Daniel Shea photographed architect Julie Schaffer's kitchen (Modern World, p. 29). During the shoot, "a question about our careers turned into a conversation about making it in a creative field, sustaining personal work and a business, and finding time to have a relationship and a family," Shea says. "It was inspiring, intense, and unexpected!" □



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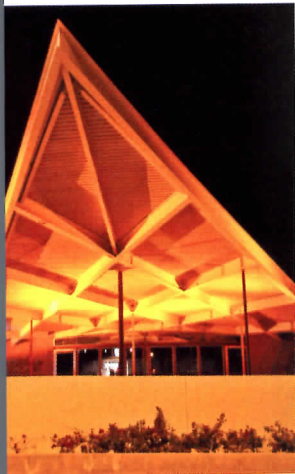


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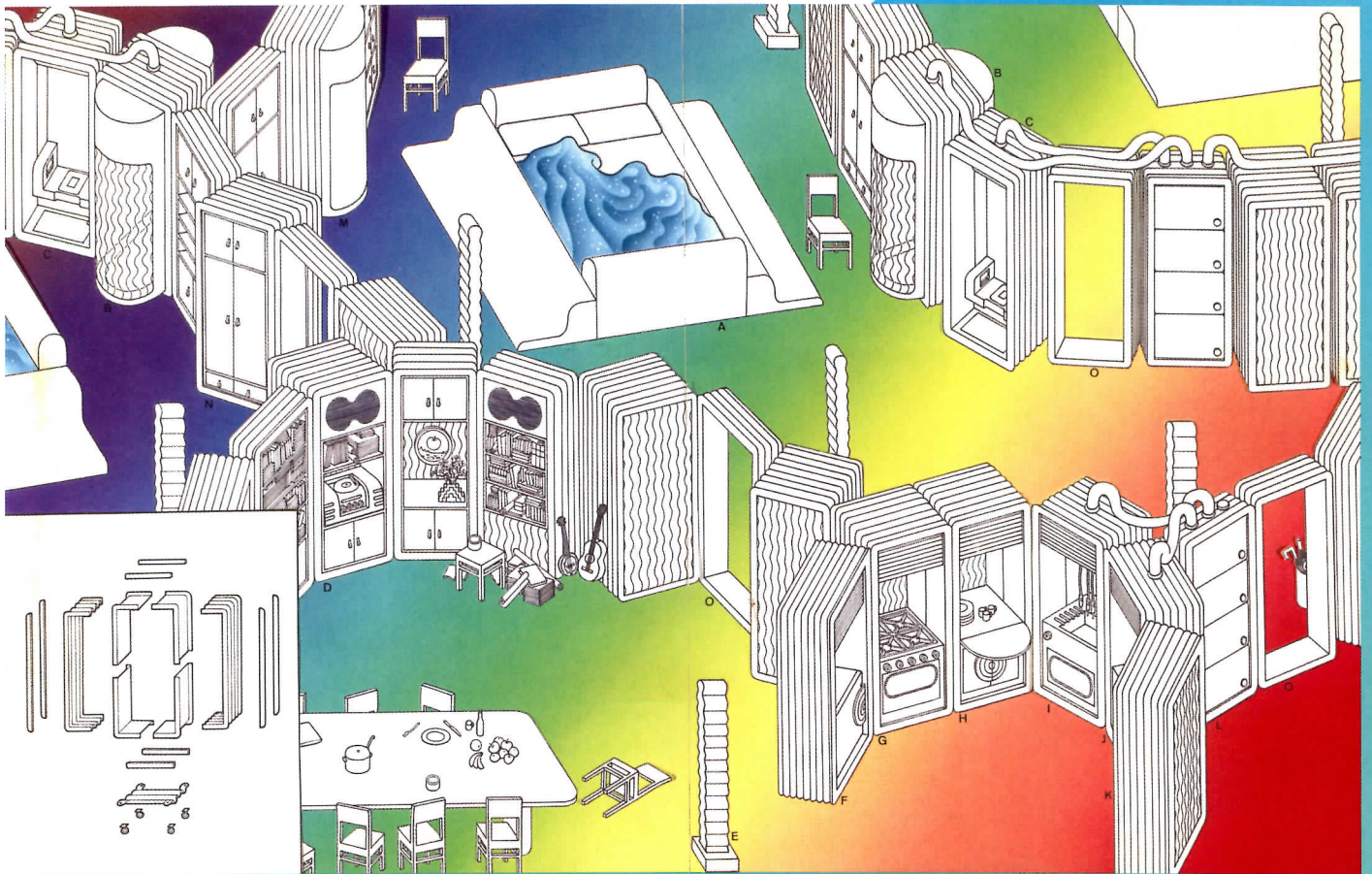
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# Modern World



- 30 Products: Trends in Furniture, Textiles, and Lighting
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- 50 Products: Modern Watches
- 54 Dwell on Design Preview
- 58 Focus: Three Designers at Home

Italian designer and founder of the Memphis movement, Ettore Sottsass is widely known for his expressive furniture and futuristic, sometimes goofy visions of everyday objects. On paper, Sottsass's aesthetic is equally vanguard, as seen in his 1971 gouache-and-ink drawing *Preliminary Project for Microenvironment, Element for Landscape Home* (above). Recently acquired by the Museum of Modern Art, the sketch is emblematic of a design movement still holding sway over the furniture and interiors of today.

# Walking in Memphis

For the last several years, designers have been toying with a distinctly un-minimalist vision of product design. Referencing the postmodern movement of the 1980s, they incorporate mixed geometries, primary colors, and pastiche material treatments.



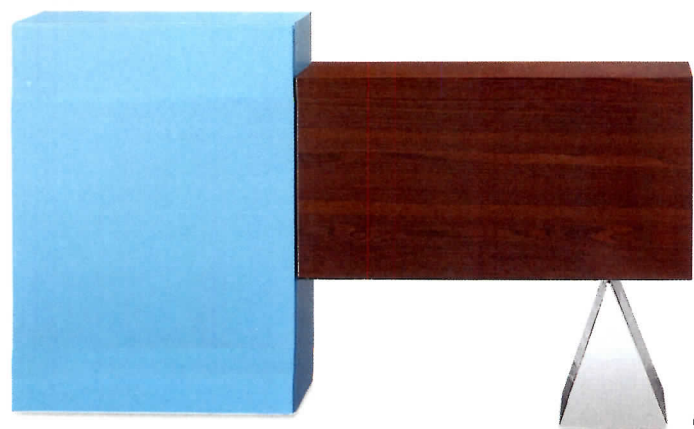
A

**A Ceramics by Keiichi Tanaka, from \$45** Functional beauty is the ethos behind the Japanese ceramist's work. Side dishes in playful silhouettes are grounded by earthy, tactile glazes. [keichitanaka.com](http://keichitanaka.com)

**B Labyrinth blanket in Deep Orange by Cristian Zuzunaga, \$385** The Bitmap collection derives its name from the digital compression of images, with pixelated patterns woven in cotton with a touch of nylon for stretch. Available in four reversible colorways. [zuzunaga.com/shop](http://zuzunaga.com/shop)

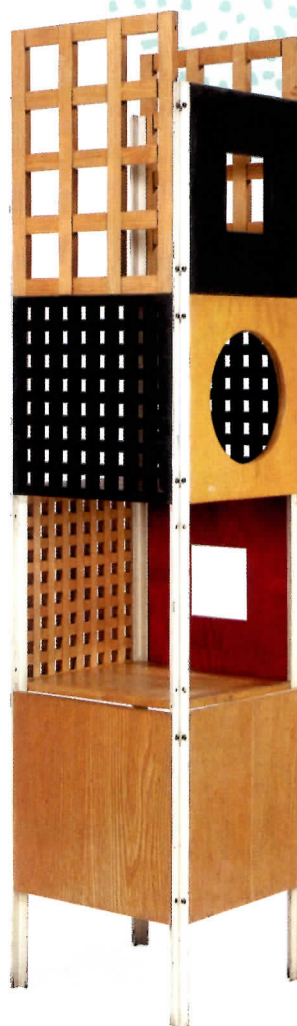


B



C

**C Kapla small unit by Cedric Ragot for Roche Bobois, \$3,160** The mix-and-match buffet is available in a wide array of material combinations (two types of wood and 30 colors of matte lacquer, plus chromed steel). [roche-bobois.com](http://roche-bobois.com) >



The work of Italian designer Ettore Sottsass is experiencing something of a renaissance, so an auction of his personal archive is well-timed. Enter Christie's, which put 80 possessions from Sottsass's Milan apartment up for private sale in December 2013. One fine example is a 1965 storage tower (left), which represents an early experiment with the totem silhouette that would later become a signature.



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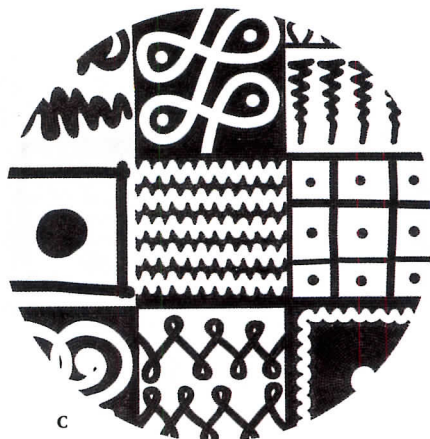
A



B

**A Xystum Color Block vase by CB2, \$25** Postmodernism appropriates classical cues in a Pop-y, contemporary manner. Therefore, this vase's name, a Greek architectural term loosely translated as "portico," is apropos. [cb2.com](http://cb2.com)

**B Grey Matter pillow by Nathalie Du Pasquier for Wrong for HAY, \$120** Sebastian Wrong's new collection for the Danish design giant includes textiles from the archives of one of the Memphis group's founding members. [wrongforhay.com](http://wrongforhay.com)



C

**C Halo-Halo tiles by Paola Navone for Bisazza, \$324 per square foot** The Italian designer, who worked alongside Sottsass and other avant-garde Alchimia and Memphis group members, has designed a series of nine graphic mosaic tiles that can be arranged at will. [bisazza.com](http://bisazza.com)



D

**D Considered Objects by David Taylor, \$3,790** Taylor, whose studio is in Stockholm, returns to the U.S.A. in February 2014 for a residency at San Francisco's NWBLK gallery. His showstopping vase, mirror, and dish are made of brass and raw concrete. [thenwblk.com](http://thenwblk.com)

**E Conny Plank bench by Al Que Quiere, \$1,800** Principal Matthew Sullivan named his solid walnut bench with a waxed finish after a German music producer. We see a bit of Memphis in the stair-stepped design. [aqdesign.com](http://aqdesign.com) >

“Today we can see a pluralism in design, where new ideas and techniques compete with historical idioms. That layered field of experimentation seems to me the real legacy of the postmodern episode.”

—Director Glenn Adamson, Museum of Arts and Design



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A



B



C

## Welcome, Matte

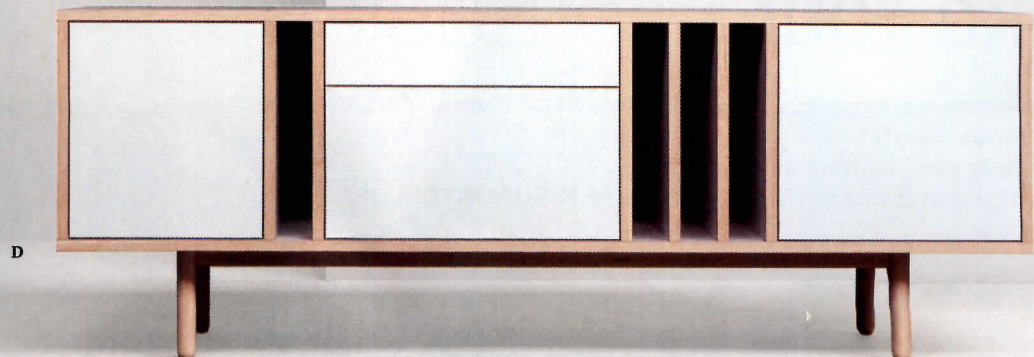
By eschewing high gloss for a matte finish, these pieces tout a quiet subtlety. Lest you think them too Plain Jane, consider matte's powdery velvet texture—a tactile bonus for a low-profile look.

**A** Matte Black Oslo cutlery set by Canvas, \$80 A sooty finish for stainless-steel flatware made in Portugal elevates everyday utensils. [canvashomestore.com](http://canvashomestore.com)

**B** Cobra wall lamp by Greta Grossman for Gubi, \$440 Sweden-by-way-of-California designer Greta Magnusson Grossman's iconic lighting is now available in a compact sconce version. [shopohrne.com](http://shopohrne.com)

**C** Lenny portable speaker by Pierre Favresse for Habitat and Jean-Yves Le Porcher for Elipson, \$400 Make beautiful music with this Bluetooth-enabled collaboration between the British home goods retailer and the French hi-fi manufacturer. [elipson.com](http://elipson.com)

**D** Graft sideboard by Derek Welsh Studio, \$3,720 Welsh's understated, livable Graft collection includes this storage-stocked credenza in gray laminate with a solid oak frame. [derekwelsh.co.uk](http://derekwelsh.co.uk) >



D

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**A** Frame light in Mint by Iacoli and McAllister, \$395–\$495 A powder-coated steel frame gives these spare pendant lights shape via negative space. Available in three sizes and six colors. [mattermatters.com](http://mattermatters.com)

**B** Marbelous Wood by Snedker Studio, price upon request Danish designer Pernille Snedker Hansen's custom installations involve treating local Nordic wood with a marbling effect in toned-down hues. [snekkerstudio.dk](http://snekkerstudio.dk)



**C** Cubes Rug by Paul Smith for The Rug Company, \$7,236 for six-by-nine feet Smith looked to stained glass windows for this abstract take on the ancient art. He also used a special looping method to create crisp edging. [therugcompany.com](http://therugcompany.com)

**D** Saigon Lacquer low tables by Arian Brekveld for Imperfect Design, \$446–\$608 A meticulous 16 coats of lacquer are applied to several layers of wood beneath for this modern rendition of a traditional technique. [imperfectdesign.nl](http://imperfectdesign.nl) >



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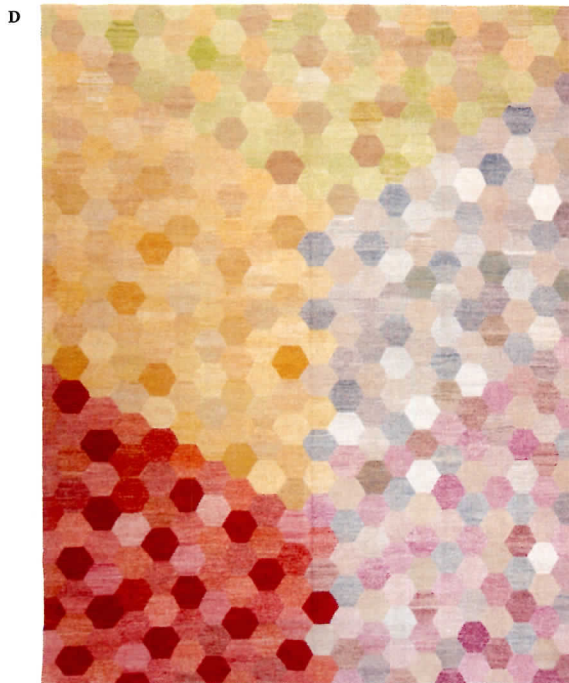
A

Pastels needn't be saccharine. Elevate them by punctuating an otherwise neutral palette of gray, taupe, or white.



B

**A Faceture lamps by Phil Cuttance, \$390** Though the facets of the New Zealand designer's pendant lights suggest machine tooling, each unique and handmade object is produced by casting a water-based resin into a mold. [themminimalistnyc.com](http://themminimalistnyc.com)



D



C

**B Ipno clock by Alessandro Zambelli for Diamantini & Domeniconi, \$155** An internal pendulum keeps this clock ticking, and its balancing function makes the piece rock like a metronome. [diamantinidomeniconi.it](http://diamantinidomeniconi.it)

**C Degrado Amarillo wallpaper by Eijffinger, \$186 per roll** The Dutch company's Ibiza collection saturates walls in degrees with a photo-realistic paper that adds an of-the-moment gradient effect. [selectwallpaper.co.uk](http://selectwallpaper.co.uk)



E

**D Old Yarn Bal Kilim by Loom, \$6,875** This particular collection, from an Australian rug company with an eye for subtle color variations and rich materials, uses yarn unraveled from vintage kilims. [loomrugs.com.au](http://loomrugs.com.au)

**E Codex chair by Simon James for Resident, \$2,250** The fully upholstered side chair is an exercise in cantilevered forms. The designer wanted a seat that is as comfortable and stable as a recliner but trim enough for small spaces. [resident.co.nz](http://resident.co.nz) >

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# Stone Foxes

Whether it's the real deal or merely a facsimile, marble is both cutting-edge and classic. Here are seven pieces straight from the quarry, from small tabletop pieces to statement-making furniture.



A

**A Quarry lamps by Benjamin Hubert for De La Espada, \$1,735–\$2,395** Hubert cut the bell-shaped shades of his marble pendant lights with extremely thin walls to create a diffuse, translucent light. [delaespada.com](http://delaespada.com)



B

**B Chunk candleholder by Andreas Engesvik for Menu, \$60** Gray-and-white veining is just as effective in small doses, like a copper-topped candleholder for the tabletop. [shophorne.com](http://shophorne.com)



C

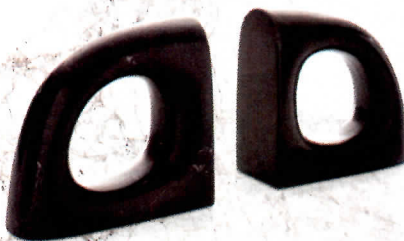
G

**C Dibbern Carrara collection by Bodo Sperlein, \$30–\$80** A Carrara motif is applied to fine bone china for this delicate take on the trend. [bodosperlein.com](http://bodosperlein.com)



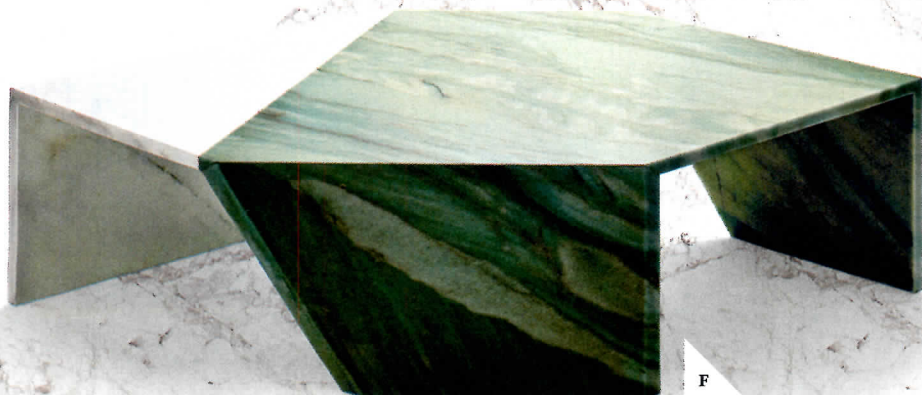
D

**D Apollo lamp by Dan Yeffet and Lucie Koldova for La Chance, \$3,250** The lunar-esque floor lamp features an LED bulb that highlights the material interplay between dark marble and light glass. [aplusrstore.com](http://aplusrstore.com)



E

**E Eco bookends by Ross Lovegrove, \$5,510** A roster of illustrious designers created pieces in solid black Nero Marquina marble for Avenue Road. Form meets function especially well in Lovegrove's sculptural bookends. [avenue-road.com](http://avenue-road.com)



F

**F Origami Living table by Patricia Urquiola for Budri, \$8,775** The colorblock marble and onyx slabs that Urquiola stitched together for Budri's 5.9 collection are all fragments from pieces broken in Italy's 2012 earthquake. [thefutureperfect.com](http://thefutureperfect.com)

**G Marble wallpaper by Ferm Living, \$104 per roll** For the look without the weight or price tag of real stone, consider using the Danish retailer's WallSmart non-woven wallpaper version. [fermlivingshop.com](http://fermlivingshop.com) □



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Weaver and textile artist Hiroko Takeda (left) keeps a studio on the ninth floor of an old industrial building in downtown Brooklyn, where she works on various client commissions and her own one-off art projects.

Recent Parsons School of Design graduates Shaun Kasperbauer, Isaac Friedman-Heiman, and Luft Tanaka (below, from left) are the founding members of the design collective Souda (a Japanese word pronounced "SOH-duh").

## Local Natives

New York's Brooklyn borough is home to more than 2.5 million people, including a dedicated enclave of designers and makers. Here, we highlight two remarkably different studios, one nascent and one established.

TEXT BY  
Liz Arnold  
PHOTOS BY  
Adam Krause



Floral Pendant by David Trubridge Design



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“We all feel responsibility to each other. We know that if we’re going to be doing this a year from now, we need to work hard.”  
—Shaun Kasperbauer, Souda



## Souda

In June 2012, when Parsons School of Design graduates Isaac Friedman-Heiman, Shaun Kasperbauer, and Luft Tanaka got the keys to their shared studio space in the gritty Brooklyn neighborhood of Bushwick, they didn’t know they were unlocking the doors to their soon-to-be-merged effort, Souda. The main goal at the time, Friedman-Heiman says, “was to get sawdust out of our apartments.” But, he continues, for the three product designers—who share an experimental approach to process as well as a drive to get a jump on things—“it became evident that it was in all of our best interests to work as a group.” Months later, Souda—which means “Oh, yeah!” in Japanese—launched with a handful of objects like ceramic Kawa pendant lights and concrete Kreten tables (cast from leather molds and rubberized fabric, respectively), both of which were developed when the founders were still in school.

True to its name, Souda seems founded on the finger-snapping moments that accompany great ideas. The team sought a commercial space near their homes, hoping to find a deal from “someone more personal who doesn’t own a lot of buildings.” They scoured Craigslist until they stumbled upon a raw space with high ceilings (it used to be a nightclub). Now fully stocked, their workspace owes a lot to their alma mater, which donated tools it could no longer use.

Goals for the young company include a stronger focus on lighting and collaborations where they can explore new typologies, like working with an electronics supplier to make trivets out of aluminum with a gold chromate electro-bath finish. Currently, the trio is moving through a master list of projects. “It’s like how we work with materials,” says Tanaka. “We figure out alternative processes.” [soudasouda.com](http://soudasouda.com) >

The Kreten candelabra and side table demonstrate Souda’s focus on exploring new fabrication processes. In this case, stretched fabric is used as a mold for fiberglass-reinforced concrete (above left).

Tanaka works at the ceramic station in the trio’s Bushwick studio (top). Rather than using traditional plaster molds that form identical replicas of a design, Kawa bowls are made by individually slip-casting reusable leather molds to create one-of-a-kind imprints on the porcelain (above).

March

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## Extended Slideshow

Connecticut Kitchen Renovation

On page 48, we visit the Connecticut kitchen of architect Julie Schaffer. Spy additional images of the pearly-white culinary delight in our expanded story.

[dwell.com/connecticut-kitchen-renovation](http://dwell.com/connecticut-kitchen-renovation)



## Backstory

The Mjölky Way

We first met Juli Daoust and John Baker when we reported on their stylish Toronto design shop, Mjölky, in our September 2011 issue. In "Family Function" (p. 84), they welcomed us into their Scandinavian-inspired apartment a flight above the storefront. Head online to learn more about their retail space and see additional photographs of their home.

[dwell.com/mjolk-toronto](http://dwell.com/mjolk-toronto)



## Special Issue

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“I have always thought of myself as a student.”—Hiroko Takeda

Takeda uses two looms, a Macomber Dobby with 16 harnesses—“old but very stable and reliable”—which she inherited from Larsen Design Studio, and a computerized AVL Compu-Dobby loom, which she can program in order to test new materials and weaving techniques (above).

One of those experiments has yielded a recurring series of waffle structures (right). For this art piece, which she says is inspired by the “quiet but powerful” Italian painter Giorgio Morandi, Takeda wanted to “capture a subtlety of colors” by using bundled silk tape for depth and texture.



## Hiroko Takeda



**Looking at the work of textile artist** Hiroko Takeda, one might admire what appears to be an ancient craft: exquisite natural and synthetic fibers woven into 3-D honeycomb patterns or ethereal veils. But to Takeda—who studied textiles at the Royal College of Art after training in the Mingei arts and crafts tradition in her native Japan—her designs are a radical departure. Takeda’s work often includes metallic accents or colorful flourishes, contemporary elements of which her early teachers disapproved. “I didn’t like the traditional technique,” she says. “I thought it was ‘old lady.’”

Takeda’s two decades of work certainly doesn’t read as geriatric. Peter Marino, a regular client, doesn’t think so; he’s commissioned her to design silver draperies and wall tapestries for couture fashion boutiques in Europe, Asia, and the United States. Neither does Calvin Klein Home, for which she designs throw blankets. Nor does Jack Lenor Larsen,

who hired her as a designer in New York after she won his student competition. Takeda worked at Larsen’s company for eight years, absorbing qualities of the designer she’d long admired, such as how he sourced ethnic craft techniques while also minding practical concerns like durability. Having a network of specialized artisans who could reproduce her handmade creations helped immensely when she struck out on her own. In 2010, she set up a studio in downtown Brooklyn, within walking distance of her home.

“I have always thought of myself as a student,” she says, though she’s open to teaching should the opportunity arise. Currently, she’s aiming to exhibit some art pieces, like a blue honeycomb wall hanging she brushed with a gel bleach. The bottom line is “to keep making something that has soul,” she says. “I want to keep intimacy in all my designs.” [hirokotakeda.com](http://hirokotakeda.com) □

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# Make It Grain

For an architect's family getaway in Connecticut, the kitchen is no shrinking violet.



To complement the white-washed custom cabinetry in her kitchen, architect Julie Salles Schaffer designed a tile backsplash to resemble "melting butter in a white pan" (opposite). Daltille arranged her two-color AutoCAD design—white and off-white—onto a mesh backing for a small fee.

To soften the edges of the cabinets' drawers and doors, Schaffer requested radial edging (below). The kitchen is stocked with storage niches for cups and everyday plates. Unloading the dishwasher is a family affair for the architect, her husband, Robert, and two teenage daughters (left).



PHOTOS BY  
Daniel Shea

PROJECT  
Schaffer Residence  
ARCHITECT  
Salles Schaffer Architecture,  
[sallesschafferarchitecture.com](http://sallesschafferarchitecture.com)  
LOCATION  
Guilford, Connecticut

## When New York City architect Julie

Salles Schaffer started designing a house in Connecticut for her family—her husband, Robert, and their two teenage daughters—she planned it around a central hub: the kitchen. "It's pretty unusual for the way you design a house," Schaffer explains, "since most kitchens are tucked in the back. But I'm the one who does the cooking, and I wanted that room to be the knuckle of the layout." Reinforcing the notion of the kitchen as a focal point is its unusual aesthetic—arctic white accented by exposed wood grain and rounded details.

Blurring the lines between natural and artificial, Schaffer had the cabinets finished to resemble a laboratory version of driftwood, for which fabricator Michael Madore experimented with what he calls an "aggressive" metal-sanding process to pull out the grain from the whitewashed oak plywood. For the

hardware-free cabinets, Schaffer looked to a drawer pull detail derived from Giò Ponti's work—though she admits the radial edging is an effect entirely her own. "I wanted to soften the edges in elevation, not in section," she says.

Finishes throughout the room reinforce the whiteout theme: Index-d, in nearby Bridgeport, mixed a custom powder coating for the ladder, and Schaffer ordered appliances from Miele and Viking to match the color scheme. The only departure: the Schaffer daughters' favorite Pantone mugs, which reside in one of several carefully placed storage nooks throughout the user-friendly space. □

# Simpler Times

Remember when overcomplicated so-called design watches tried hard to stand out? Today's timekeepers excel at maintaining a low profile.

TEXT BY  
Dan Rubinstein  
PHOTOS BY  
Jeremy Liebman

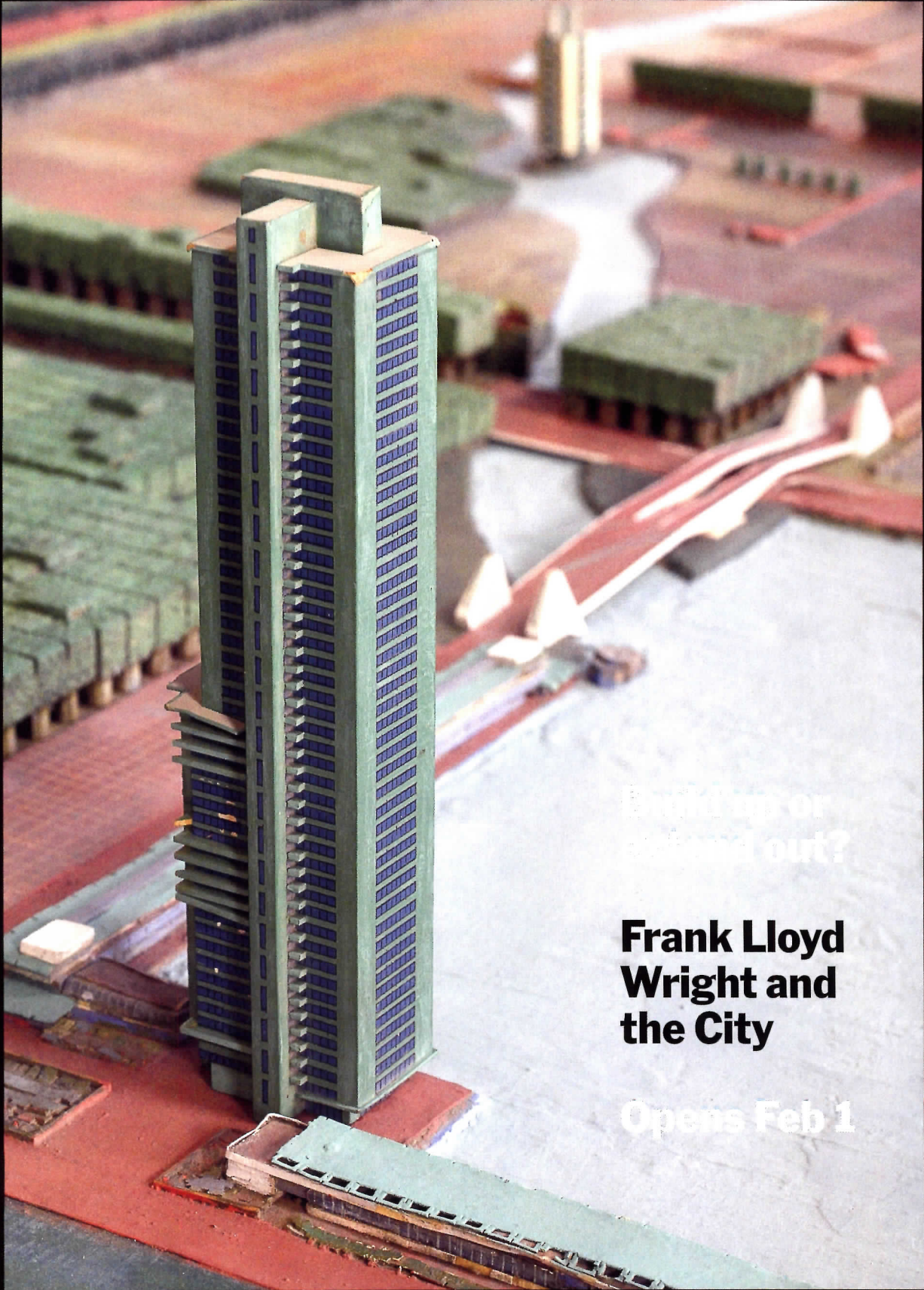
**A Stone Dial by Denis Guidone for Nava Milano, \$242** You can mix and match three earth-toned straps with this pebble-shaped watch. The set is available in either a black or white dial. [navadesign.com](http://navadesign.com)

**B MUW Neck and Pocket Watch by Kasper and Rikke Salto for Rosendahl Timepieces, \$330** This unisex creation by a Danish husband-and-wife duo has rounded edges and a nylon strap in place of a chain, allowing it to be worn comfortably around the neck. [ameico.com](http://ameico.com)

**C 104 Series by Uniform Wares, \$272** An updated version of the London brand's entry-level timepiece, the watch features Swiss movements and an ultra-smooth, malleable rubber strap in new bold colors. [uniformwares.com](http://uniformwares.com) >



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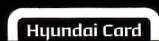


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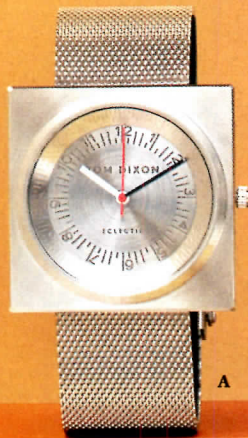
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“A watch is a personal thing that should reflect the personality of the wearer. I could not find one to match my approach to design—minimal and material-led—so I decided to make one myself.”  
—Designer Matthew Hilton



A



B

**A Block Watch in Stainless Steel Mesh by Eclectic by Tom Dixon, \$395** Industrial designer Tom Dixon has imprinted his retro aesthetic on everything from candles to coat stands. His repertoire now includes this square wonder with etched numerals. [tomdixon.net](http://tomdixon.net)

**B MHor by Matthew Hilton, \$1,427** A British designer best known for his stark furniture takes a leap into accessories with this pared-down stainless-steel creation. [matthewhilton.bigcartel.com](http://matthewhilton.bigcartel.com)

**C Reductous Watch by Milton Glaser, MoMA Store, \$140** The elder statesman of graphic design lends his eye for simplicity to this esoteric timepiece, which features two bright dots that revolve around its dial. [momastore.org](http://momastore.org) □

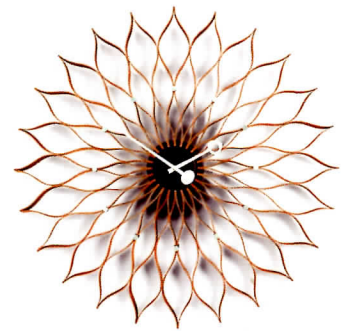


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# Dwell on Design

Coming to Los Angeles June 20 to 22, America's largest design event elevates our appreciation of all things modern.

**At its new home in the grand South Hall of the Los Angeles Convention Center, Dwell on Design 2014 will welcome visitors from around the world to convene for a weekend filled with top exhibitors, innovative programming, and renowned speakers. On three stages for three full days, Dwell hosts lectures, educational opportunities, panels, awards shows, keynotes, and demonstrations, providing a showplace and platform for inspiring discourse surrounding all aspects of the design world. Striving to bring passion and excellence together in one place, Dwell on Design is an epicenter for positive momentum in modern architecture and design.**

## Dwell Design Week

For one week each June, ahead of and concurrent with Dwell on Design, Dwell editors descend upon Los Angeles to host events at area showrooms to celebrate the robust design culture within our host city. This year, Dwell Design Week will include tours of the city's most unique modern homes: We'll visit the West Side on Saturday, June 14, and the East Side on Saturday, June 21. Ticketholders will be invited to a special Meet the Architects Night, in which the homes' creators present the philosophies behind their designs.

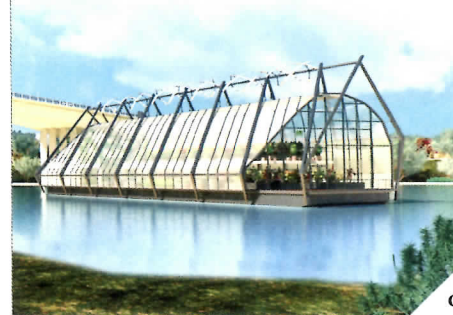
## The Award Goes To...

Each year we present the Dwell on Design Awards, which recognize standouts on the show floor in ten categories, including Technology, Sustainability, and Best in Show. A jury of five will determine the winners, who will be presented with their awards the evening of Friday, June 20. Once again, the American Institute of Architects Los Angeles chapter (AIA|LA) will return to Dwell on Design for its tenth-annual Restaurant Design Awards on Saturday, June 21. The Northern Lights Bar in Iceland by Los Angeles-based Minarc (A) won the prize in the cafe-bar category in 2013.



## Stage Presence

Among those taking the stage will be architect Alvin Huang, principal of Synthesis Design + Architecture in Los Angeles, who will discuss the use of new materials. His project, [C]Space DRL pavilion (B), won an Architectural Association School of Architecture in London graduate competition, selected partly for its radical use of fiber-reinforced cement panels and neoprene gaskets. The pavilion occupied Bedford Square in London before moving to its current home in Singapore. Also onstage will be Lance Hosey, chief sustainability officer of the worldwide firm RTKL and the author of *The Shape of Green: Aesthetics, Ecology, and Design*. A team from RTKL created the concept of the Looper (C), a repurposed river barge that doubles as a greenhouse and a water-cleaning entity. Hosey says he aims to "bridge the gap between what we consider good design and green design." [synthesis-dna.com](http://synthesis-dna.com) [rtkl.com](http://rtkl.com) >



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For the latest updates and news about Dwell on Design, visit [DwellonDesign.com](http://DwellonDesign.com)

For questions about exhibiting or to reserve your exhibit space, email Toby Benstead, [Toby@dwell.com](mailto:Toby@dwell.com)



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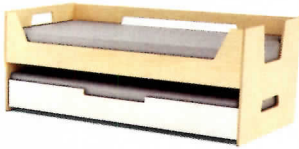
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**On Display**

In the Furniture and Accessories Zone of the show floor, exhibitors will include Casa Kids, a company that designs and builds children’s furniture in its Brooklyn wood shop. Their LoLo bunk bed (D + E) detaches and becomes a twin bed with the option of storage or a trundle bed beneath. Elsewhere in the Furniture and Accessories Zone, adjacent to the 23,000-square-foot Dwell Outdoor area, French company Fermob will be on hand, bringing the steel-framed Plein Air Chilliennne (F), a hardy, modern take on the classic wood-and-fabric beach chair typically seen dotting the coasts of France. [casakids.com](http://casakids.com) [fermob.com](http://fermob.com)



F

**Urban Fold-a-Thon**

Grace Hawthorne, Stanford d.School associate professor, ReadyMade founder, TEDActive artist, and Paper Punk inventor, will host a hands-on, interactive workshop for Dwell on Design attendees. Using pieces from her Urban Fold kit (G)—which consists of foldable paper buildings accompanied by colorful stickers—visitors will add a piece of their own creation to a major paper metropolis that will grow and change over the weekend. The kit, “designed for people six to 99+,” says Hawthorne, allows users “to learn about our built environment and revel in the neuro-afterglow of making something with your hands.” [paperpunk.com](http://paperpunk.com)



**Captains of Industry**

For the second year running, the American Society of Interior Designers (ASID) will join Dwell on Design as an industry partner, bringing to Los Angeles its annual ReGreen program and Chapter Leadership Conference in conjunction with the show. Dwell and ASID will also partner to create programming—both onstage and offstage—that fulfills annual Continuing Education Units (CEUs) for the trade. Those seeking AIA CEUs will also be able to earn units at the show, with presentations such as Behind Good Restaurant Design, in which the Restaurant Design Awards finalists will present their work, with commentary from jury members, onstage Friday, June 20. [asid.org](http://asid.org) [aialosangeles.org](http://aialosangeles.org)

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# Designers at Home

What better way to learn about interiors than scoping the real-life abodes of industry professionals? Dwell visits three in their private spaces from England to Barcelona to New York State.

In the farmhouse architect Lucy Marston built for her family in Suffolk, England, she balanced off-the-shelf pieces, such as a velvet-covered sofa from sofa.com, with customized key elements, like the kitchen. The refrigerator is from Fisher & Paykel, and the tiles are from Topps Tiles.



architect & designer  
Lucy Marston  
location  
Suffolk, England

TEXT BY  
Dominic Bradbury  
PHOTOS BY  
Damian Russell

## The Long Way

When it came to designing a new home for herself and her family, one of the most important ambitions held by architect Lucy Marston was to create a sense of belonging. She wanted a home that felt a part of a beautiful area in rural Suffolk, a couple of miles from the coastal town of Southwold, and that fit in with the old farm buildings close-by. Marston also aimed for a house that felt as though it truly belonged to the family—carefully tailored to the way

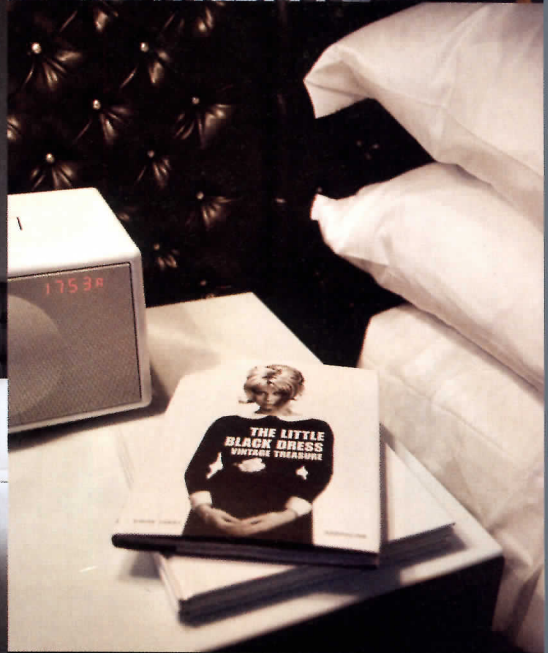
that she; her husband, Robert; and their two children, George, eight, and Eddie, six, wanted to live.

“I wanted it to feel timeless,” says Marston. “When you drive around Suffolk, you see these old longhouses that have been there for centuries, and in a way I wanted something similar, something that would not be about showing off—just a simple farmhouse. It’s a contextual approach, and I hope that it feels established yet obviously new.”

Marston sought a suitable site for >

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Marston (below, on the porch with sons Eddie, left, and George) designed the new brick house (above) to reference outbuildings on the property. "I wanted to do a house that belonged on the site," she says.

Above the dining room's Hodgson & Barker Antiques table—found on eBay—are ceramic pendant lights from Hand & Eye Studio (right). The architect acquired the wood chairs secondhand.



many years. Initially, she and her husband thought they might come across a derelict period building or something in need of a conversion. Robert favored the countryside, while Lucy was leaning toward something by the sea. Eventually, they came across a row of three crumbling farm laborers' cottages, plus two single-story Victorian barns—all part of a former working farm. Surrounded by farmland and offering easy access to the coast, the location ticked all the boxes. Ultimately, Marston decided not to convert the cottages, but to replace them with a new house they would dub Long Farm.

"I took some time out to bring up the children but I wanted to keep building," says Marston, who worked alongside two partners before setting up her own solo practice in Suffolk. "Long Farm worked really well for me because I

could do everything at my own pace, without working to anyone else's deadlines, and fit everything in around the children. I really enjoyed it—I was still part of the adult world, but on my own terms."

Marston began by converting the two low-slung brick barns, which the family initially used while the main house was being built and that now provide extra space for visitors. This also gave her time to think about the orientation of the new building, the pattern of spaces within it, and the views that she wanted to frame and enhance.

The building has a brick-coated timber frame and high levels of insulation, with radiant-heat flooring, an air-source heat pump, and wood-burning stoves lending extra warmth. The house—like traditional Suffolk long-houses—is just one room deep, with >



# Inspiration in your inbox

This Week from Dwell

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This week we bring you a **little red house** in Seattle that makes a big statement. Next, check out the **highlights** from our first ever **Dwell Design Lab!** We love the architecture and style of the **HotelAmericano** in New York City, but for one New Yorker a small **getaway** outside the hustle and bustle of the city is just the ticket. And join us in **conversation** with **Artspace** founder, Catherine Levene.

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## HALVING IT ALL

David Sarti's little red house in Seattle's sleepy Central District proves that a bit of land, ambition, and carpentry know-how can go a long way. >>>



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The bed and side table in the master bedroom are from Loaf (left). In the adjacent bathroom, an antique mirror hangs above a Duravit sink. "There's a slight Arts and Crafts feel to it," says Marston of the house.

Bold color continues in the entrance hall (below). The bench is from an antiques fair. A Lisbon freestanding tub and "a church chair from a junk shop" complete the children's bathroom (bottom).

an open kitchen-dining-family room at one end and a more intimate sitting room at the other, complete with an inglenook fireplace. Between the two are a reading room and playroom. These four spaces can be accessed by a hallway at one side of the building or a sequence of sliding doors toward the other that can be open or closed, providing a great deal of flexibility as to how the house can be used.

"Robert didn't want to live in one massive open-plan space, and having lived in the barns for a while, I agreed with him," says Marston. "When you have a family, open-plan living is not always so great, and there was balance to be struck between social areas and space for Robert and me to work. That's why we developed this plan to have rooms that would connect, but would each have their own clear identity."

Marston placed her study on the ground floor at the front of the house, close to the front entrance. Robert,

a writer, has a workspace at the top of the house—an aerie in the attic. In between, at mid-level, sit four bedrooms, with the boys' bedrooms at the center, connected by pocket doors.

There are many bespoke elements throughout, including the staircase, and a level of craft and detailing that echoes Shaker design put through a contemporary filter. Color brings added character and warmth—earthy, natural hues on the ground floor and lighter, skyline tones for the upper levels. The house achieves the aim of being a contemporary home full of depth, thought, and character, as well as being molded to the needs of the family.

"What I enjoy most is the relationship with the landscape," says Marston. "Because of the size of the windows and the careful way they are placed, you really do feel connected to the outdoors on all levels. But at the same time you also feel protected and enclosed, so you have the best of both." >



Jeff Herr Photography



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**designer**

**Elina Vila D'Acosta-Calheiros**

**location**

**Barcelona, Spain**

TEXT BY  
Kerstin Rose  
PHOTOS BY  
Christian Schaulin

**A Nouveau Approach**

It was love at first sight for Elina Vila D'Acosta-Calheiros and her husband, Ginés Gorriiz: When they stepped into the century-old apartment that would become their home, they were so smitten they bought it on the spot. The 2,583-square-foot unit, located in the upmarket L'Eixample area of Barcelona, sported original Art Nouveau details: richly ornamented plasterwork, floor-to-ceiling windows with wooden shutters and brass hinges, and porcelain handles on the doors. A long hallway, lit on three sides by colorful stained-glass windows, connected the rooms at the front of the apartment with the library and the adjoining conservatory at the rear. Gray, brown, and white tiles, arranged to form delicate flower patterns, covered the floors in every room. "That's really very unusual," says Vila D'Acosta-Calheiros.

"In old Catalan apartments, you normally find different tiles and patterns in each room. The uniformity of the tiles and patterns here imparts a sense of calm and space. Everything was just so perfect."

One of Spain's best-known interior designers, Vila D'Acosta-Calheiros founded the Minim design studio and showroom with Agnès Blanch Vallès in 1999. The pair specializes in integrating furniture and accessories into rooms in such a way that the spaces remain light and breezy. "Respecting the location is a part of our philosophy," explains Vila D'Acosta-Calheiros, who was born in Cuba and studied architectural restoration in Mexico. She took the same approach for her own home. "I let my surroundings speak," she says, "and I listened carefully to what they had to say." To her, it was clear: The old rooms >



In the living room of the Barcelona apartment designer Elina Vila D'Acosta-Calheiros shares with her husband, Ginés Gorriiz, Arne Jacobsen Swan chairs join a sofa by Piero Lissoni for Living Divani. The cabinet is from Cappellini, as is the Marcel Wanders Big Shadow lamp.





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should remain as untouched as possible.

In 1910, when the building was constructed, Barcelona's economy was booming and, as a result, so were the arts. Architecture was especially popular among the city's wealthier citizens, and splendid buildings were built in the new neighborhood of L'Eixample, on the edge of the old, Gothic city center. Modernismo, which later became known as Catalan Art Nouveau, was the preferred architectural style in the upper echelons of society, and Antoni Gaudí was its most famous exponent. Some of

the buildings he designed, such as the Casa Batlló and the Casa Milà, are just around the corner from the couple's apartment. Their town house, designed by the little-known architect Telmo Fernandez, has the sumptuous, almost excessively embellished facades and richly decorated interiors representative of this era.

The couple had some basic work done on their new home, including painting the windows and door frames and cleaning the stucco and floor tiles. To better accommodate their family,

The ornate facade of the Art Nouveau building (left) carries over into the entrance. The floral pattern of the original tile floor begins in the entrance hall and continues throughout the apartment; it is offset by a sleek iron table from Minim (above left).

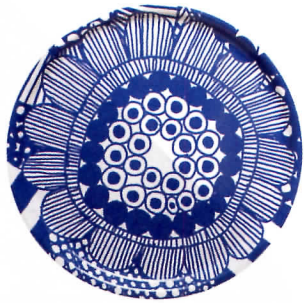
In the dining room, a Poul Henningsen lamp hovers over a table by Philipp Mainzer for E15, surrounded by Hans Wegner Wishbone chairs (above). The artwork is by Maria Sanchez. The designer added a Banco kitchen by Dada with Jasper Morrison stools.

they made a few strategic structural changes, such as moving the kitchen from the center of the apartment to one of the bigger, airier rooms at the front and removing a wall to better connect the new kitchen to the living and dining rooms. "There are four of us in the family," notes Vila D'Acosta-Calheiros. "An apartment must not only be beautiful, it must also be practical." This group of rooms now forms the focal point of family life. The former kitchen was converted into two bathrooms, which are situated next to the bedroom >

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of their 15-year-old daughter, Luna. Their 22-year-old son, Pablo, has moved into a room on the floor above—in former servants' quarters, reached via a narrow staircase. He has declared this part of the apartment a "design-free area."

In the other rooms, midcentury classics, like dining chairs by Hans Wegner, share space with contemporary objects, such as lamps by Marcel Wanders, a sofa by Piero Lissoni, and stools by Jasper Morrison. At work, Vila D'Acosta-Calheiros's and Gorriz's roles are strictly separated: He looks after the business side of the firm, while she does the interior design work. However, they planned their home together. "We wanted to create a modern contrast to the original structure of the building," says Gorriz. "As the apartment already boasted a wealth of original details, we decided to use restrained colors and

natural materials, such as cloth, iron, and wood." The furniture combines high quality with functionality. There are, however, a few exceptions—such as the three white chairs by Junya Ishigami, which are more eye-catching than comfortable. "We couldn't resist them. They're simply too beautiful," says Vila D'Acosta-Calheiros.

Although the couple originally planned not to hang any art, they did mount a large-format photo by Jordi Bernadó in the living room. "It has so much depth," says Gorriz. And behind the dining table, a work in wood by a Cuban artist friend, Maria Sanchez, breaks the austere white of the walls. "But we'll probably leave it at that," says Vila D'Acosta-Calheiros, who doesn't want too much art and design to distract from the real protagonist: the enchanting beauty of the old rooms. >



Vila D'Acosta-Calheiros hung a space-saving wall shelf in the library (left). The table is by Eero Saarinen; the Tolomeo lamp is by Michele de Lucchi for Artemide. The red beanbag-like Sacco chair is by Zanotta, as is the Sciangai coatrack in the hall, beyond.

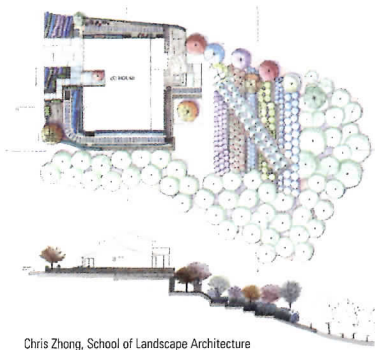
The master bedroom includes a Mini bed by Emaf Progetti for Zanotta, a tub by Sanico, and a towel rack and side table by Philipp Mainzer (above). As in the hall (below), the designer allowed the original details to resonate. "The old building has a lot to tell us," she says.





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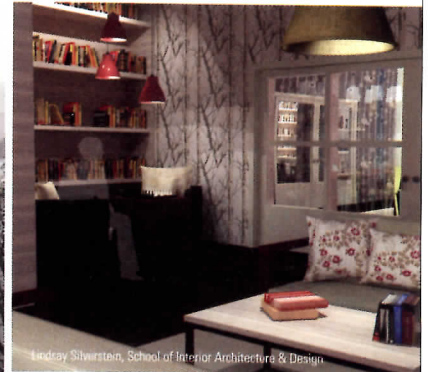
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## location

Geneva, New York



TEXT BY  
Kirin J. Makker  
PHOTOS BY  
Ball & Albanese

A 19th-century New York factory houses both Brandon and Amy Phillips's apartment and the workshop for their company, Miles & May Furniture Works (above). Beneath a recycled-wood ceiling and centered by a Bokhara rug, the living area contains furniture of their own design (below).

## Factory, Made

Whether they're fabricating a dining chair, designing a line for West Elm, or building out a kitchen, Amy and Brandon Phillips find ways to reveal the unique histories and characteristics of the materials within their work. "We don't believe in enshrining the past," says Brandon, "but we don't need to hide it either. We can respect it."

Amy and Brandon own a 65,000-square-foot 19th-century factory in Geneva, New York, where they live and run Miles & May Furniture Works. They bought the building in 2007 for \$137,500 and have been—with sweat, creativity, and a shoestring budget—steadily rehabbing it from a forlorn relic into a 21st-century factory humming with possibility.

The Cracker Factory (the building's new name, a pithy moniker that came from a shared love of *The Simpsons*) stretches over three floors and is anchored on one end by a 200-foot-high >



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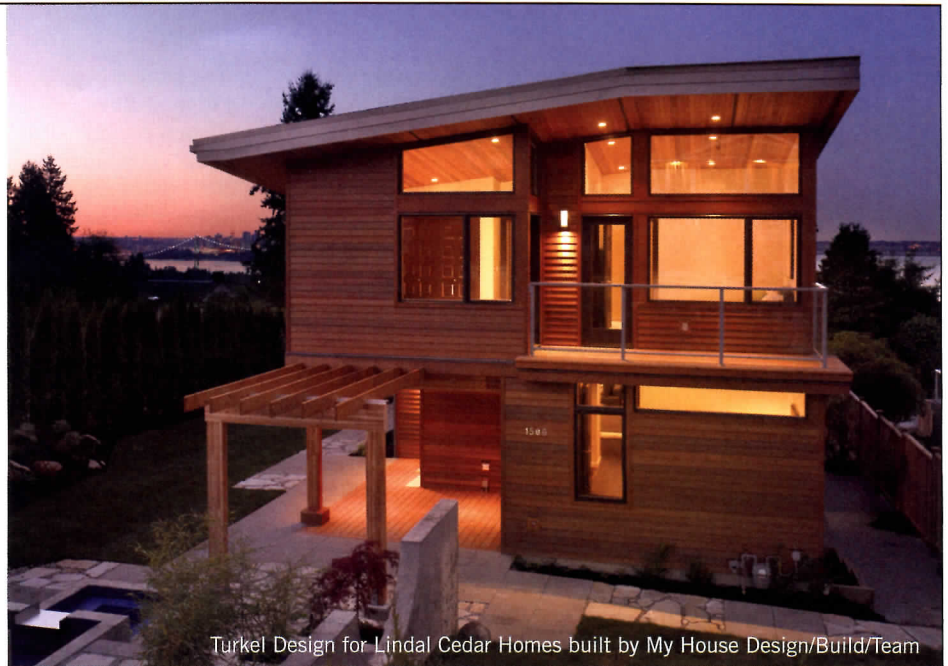
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smokestack, left over from its previous life. The workshop and showroom occupy the first floor, while the second floor houses the couple's 1,700-square-foot apartment, a 6,000-square-foot event space, and a 4,000-square-foot letterpress studio. The third floor remains untouched, with plans in place to convert it into artists' residences.

The couple's large two-bedroom flat is composed primarily of stained heart-pine floors, mottled worn-brick walls, and enormous metal windows set with blue-and-white safety glass. It's a testament to the richness of well-placed, delicately finished found materials. The front door opens into their kitchen, where you step onto a glossy, chocolate-marble-tile floor (rejects bought on clearance). The grandeur of this space

is kept in check by a simple, original wood skylight hovering 19 feet above. The white veining in the floor is picked up by the white cabinetry—MDF covered in automobile paint—and the Carrara marble counters that appear to wrap the built-ins, inverting and riffing on the typical treatment of stone resting atop.

The living-dining area, which opens off the kitchen through a nine-by-seven-foot doorway, comprises the bulk of the apartment. One corner of the room holds a hickory dining set from the couple's furniture line; the other contains the entry to their bathroom, with a sliding door constructed from salvaged, leaded windows and ipe from the Coney Island boardwalk. A large shower takes up the back end of the bathroom, and cleverly installed found objects fill out the space: >

The dining area, with a table and hickory chairs from Miles & May, opens onto a kitchen the couple created as part of a DIY gut renovation (above). The result, says Amy, is an "intentional raw and polished combination." The lamp is from M&M Electrical Surplus.

Among the couple's cost-saving measures was outfitting the kitchen with their own custom cabinetry (right). The brick and windows are original, the Garland stove was a Craigslist find, and the floor tile was found on closeout at a cost of about \$1 per square foot.





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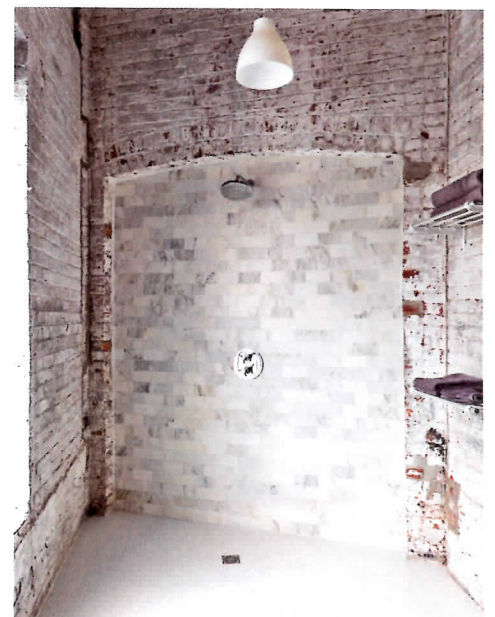
One continuous cathedral ceiling runs from the kitchen threshold to the back, where the bedrooms are. A variegated wood ceiling, fashioned from maple flooring rescued from a factory in Michigan, dominates the open living area and gives way to corrugated metal in one bedroom. A large entertainment center, fabricated from salvaged industrial joists, cantilevers off one of the central columns of the loft and physically divides the private and public spaces.

Throughout, the couple has made the reuse of found objects feel purposeful and prized—and far more special than what any museum of America’s industrial past could achieve. “We work 80 hours a week, so we needed to live and work in a beautiful place,” says Amy. “Some people like cars. We like space.” □



Brandon and Amy set up different workstations in the living area (above). In the guest bedroom, a painting by Monique Crine hangs on the original brick wall above a Miles & May bed and side table (left). The rug is from ABC Carpet & Home.

The bathroom evokes the building’s industrial bones (below). The pendant light is from Ikea, and the towel racks are repurposed train car luggage racks. The Carrara tiles are mismatched seconds. “It works if you let yourself not try to fix it,” says Brandon.





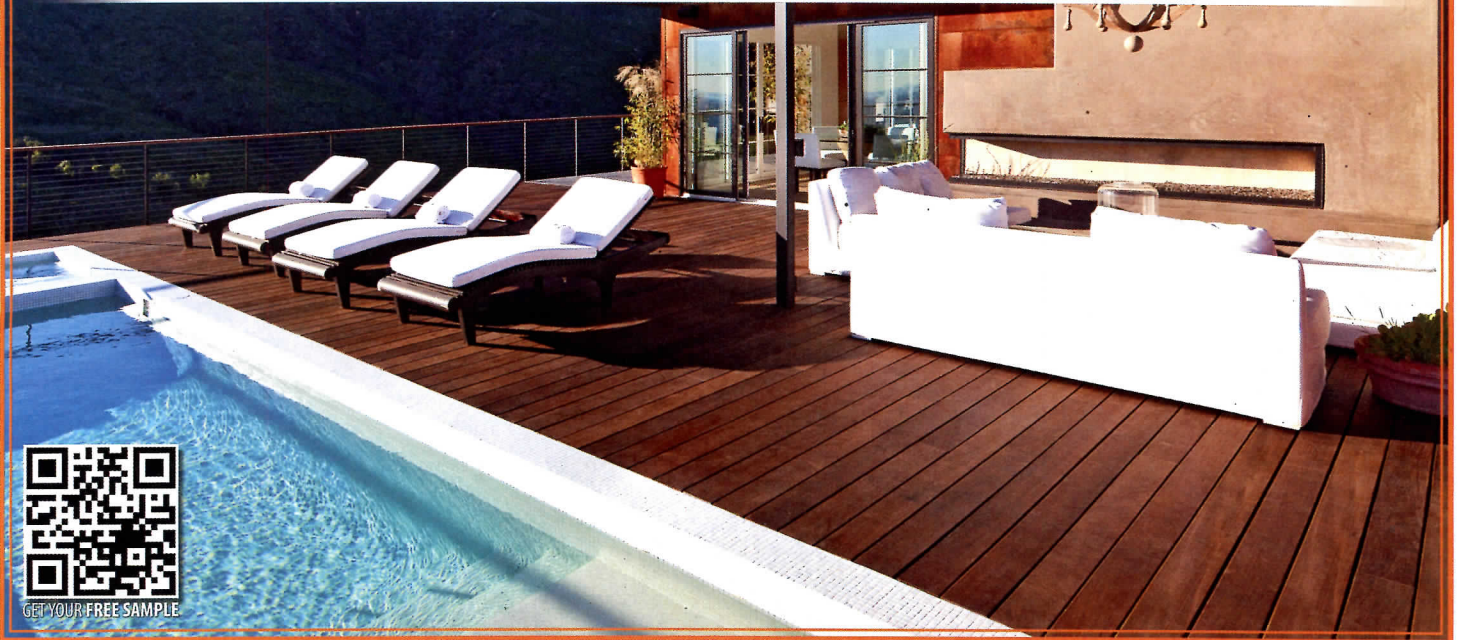
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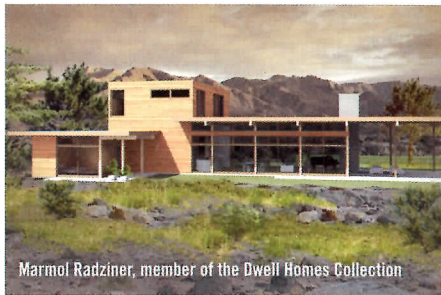
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# Fine Campagne

Text by Claudine  
Le Tourneur d'Ison  
Photos by Jonas Ingerstedt

Cerebral architect  
Matali Crasset turns  
a stone farmhouse  
into a flexible, open  
environment for  
a Parisian jewelry  
designer and her  
many houseguests.

PROJECT  
Monory Farmhouse  
ARCHITECT  
Matali Crasset  
LOCATION  
Chinon, France



Michèle Monory's Chinon farmhouse (left) is an idyllic getaway from her home base in Paris. After she inherited the property and centuries-old structure from her father, she hired Matali Crasset, who runs a cutting-edge architecture and design firm, to update the living spaces.

In the farmhouse's color-drenched living room, ottomans by Matali Crasset for Domodinamica—originally designed for a hotel in Nice, France—are mixed with a white Pipistrello floor lamp by Gae Aulenti for Martinelli. The red table is a vintage find.





The main living area functions as an easygoing lounge, ideal for entertaining, with a vintage billiards table and low-slung Ikea chairs (above). The concrete flooring is durable and easy to clean—a rebuttal to precious French parquet.

In the kitchen, a custom composite dining table is paired with bright plastic Ikea chairs (opposite). Crassee's Evolute pendant lights for Danese Milano, with origami-esque folded shades in maple veneer, hang above.



In 2005, Michèle Monory, who runs a collaborative jewelry-design studio in Paris, inherited what was formerly an abandoned farmhouse from her father. Set deep in the heart of a forest near France's Chinon region, not far from the Loire Valley and its chateaux, the structure has no specific style and is, therefore, difficult to date—Monory supposes it, along with the two barns on the property, could be 200 years old.

When she took possession of the property, only the farmhouse roof and the original *tuffeau* stone walls were in good condition. After 30 years of living in a “bourgeois” house full of antiques, she wanted a warm, smooth living space with simple materials—nothing valuable or fragile. She dreamed of a weekend house that would be a source of happiness for both her and her friends, a house without curtains or blinds where she could live in perfect harmony with nature, even at night.

To restore the place, Monory's choice was Matali Crasset, a Paris-based architect and designer. “I've known Matali since 1998. We both have country roots,” she explains. “I like the simplicity of her work and her talent for mixing tradition with contemporary design.”

Crasset's first objective was to unify the structures. “We reinvented the logic of the living space by uniting the two barns to make one huge space with a mezzanine and a beautifully high ceiling. The bedrooms lead off of this central living area,” she says. The framework and walls were in dangerously bad shape, but instead of replacing the original timber, Crasset installed a cube-shaped belvedere—which reinforced >



“This house reflects my personality completely, with masses of light and color—but it was Matali who designed it.” —Resident Michèle Monory



In the newly created box-shaped balcony, which hovers above the double-height living room, oak built-ins complement the home's original timber beams (above).

Monory's friends, the Leclercs, join her for an alfresco meal on the patio (far left). They're seated at a custom-made table on Fermob's Luxembourg chairs. The second-floor office is housed inside a rounded rectangle of concrete that the architect inserted on top of the old farmhouse (left).





Outfitted with Pollock desk chairs and a marble-topped conference table by Knoll, the office in Monory's French farmhouse pays homage to international design. The Tizio task lamp is by Richard Sapper for Artemide, and the leaning John Ild bookshelf was designed by Philippe Starck for Disform in 1977.



All of the beds in the house are playful custom one-off designs by Crasset, including the marionette-themed master bed, which a local carpenter fabricated from oak felled in the surrounding forest. The stone fireplace is original.



**“I like the simplicity of Matali Crasset’s work and her talent for mixing tradition with contemporary design.”**  
—Michèle Monory

In the master bathroom, the floor’s subtle resin treatment was initially painted on the concrete as full-on orange, but started peeling immediately. Monory scrubbed it off until only a wash of the hue was visible (above). The bench is from Ikea.

The children’s rooms, which are reserved for family and an extended network of friends, feature more custom Crasset-designed beds set against a vivid blue backdrop, courtesy of the French paint brand Zolpan (right). The pencil-themed desk and stool are by Pierre Sala (far right).



the building and created an office alcove that has views of the forest yet is still part of the house. “It’s an ideal place for observation and reflection,” she says.

On the other side of this 2,152-square-foot living space is an oak mezzanine that is totally flexible; it can be changed into a lounge or guest room, a play-room for children, or even a reading corner. The blend of colors on the concrete floor is the result of a technical error: Originally painted a vibrant orange, it started to blister after just one week, so Monory removed the hue. This extraction created an unexpected yet pleasing finish, which the resident decided she really liked.

There are five 260-square-foot guest bedrooms, each with an en suite bathroom. Much of the furniture is made of oak, sourced from the forest behind the house, where Monory’s father used to hunt. “I commissioned local carpenters,” says Crasset. “I loved the idea of giving a new challenge to artisans who are more used to producing kitchens and fitted wardrobes.”

The original buildings had few windows, so Crasset broke up the walls and inserted French doors, opening up the rooms to the courtyard and pool on the south side and the forest to the north. With utmost simplicity, the house presents the paradox of living together and living independently, depending on the occupants’ wishes. “This house reflects my personality completely, with masses of light and color—but it was Matali who designed it and chose the furniture and colors,” Monory says. “When you’re lucky enough to have someone with so much talent, you have to give them freedom to express themselves.” □

# Family Function

PROJECT  
Mjök House  
ARCHITECT  
Studio Junction  
LOCATION  
Toronto, Ontario



Studio Junction transformed a two-story apartment above Mjölks, Juli Daoust and John Baker's design boutique on Toronto's busy Dundas Street West, into a tranquil space. A courtyard joins the living room and the open kitchen and dining area (below).

A cherry pot trivet by Oji Masanori hangs from a white-oak kitchen rail by Studio Junction above a custom soapstone countertop (below right). An antique Japanese indigo tapestry hangs by a vintage Danish piano (bottom right).



A pair of Toronto boutique owners and their architects surpass expectations for above-the-shop living with a renovation that celebrates clean design and serene space.

Text by Alex Bozickovic  
Photos by Derek Shapton

Many of the items in the home come from Mjölök, on the ground floor of Daoust and Baker's building, which dates to the 1870s and has a distinctive tin facade (below). These include the Cesta floor lamp by Miguel Milá and the wall cabinet by Studio Junction

in the living room (below right). The photograph hanging above the cabinet is by Joshua Jensen-Nagle. A ceramic dove—a vintage piece by the sculptor Cleo Hartwig—shares space with an antique Zulu beer pot. The painting is by Max Papart.



### The design boutique Mjölök is an unlikely oasis.

On a busy road lined with work-worn brick buildings in Toronto's Junction neighborhood, the shop is a tailored space full of artful Scandinavian and Japanese design: ceramics by Masanobu Ando alongside George Nakashima originals. Its young owners, Juli Daoust and John Baker, built the collection through visits with the makers, selecting cups from kilns in Finland or handmade cutting boards from studios in Tokyo.

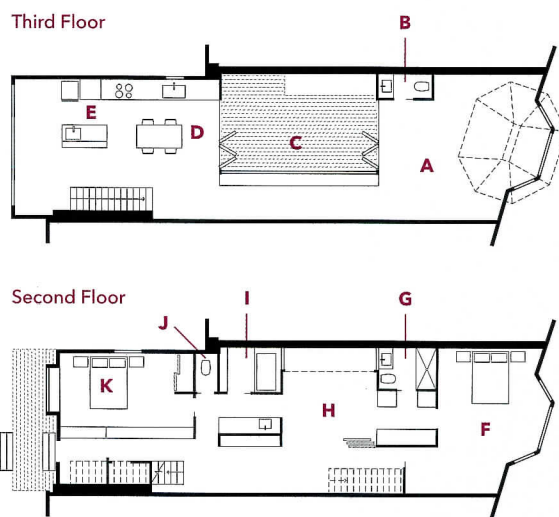
They've shaped their home with equal care and craft: Above the shop is a two-level, 2,450-square-foot apartment that brings home everything they've learned in their work and travels. "There isn't a lot of separation between the first floor and the floors above," Baker says of the apartment, where he and Daoust live with their two-year-old daughter, Elodie. "It was always the same idea: We're going to take a building and live above it and have a store."

Over five years, Daoust and Baker worked closely with architects Christine Ho Ping Kong and Peter Tan of Studio Junction to find and purchase the building, design the store, and renovate the apartment. Tan and Ho Ping Kong live and work nearby in a house of their own design, and that place—an unusual building, on a back alley, with a central courtyard and walls of warm, carefully hewn millwork—set a good example for the Daoust-Baker renovation.

Studio Junction worked within the 19-foot-wide building to create an apartment that, thanks to a clever layout, offers light and space despite being hemmed in on both sides. Finished with soap-treated Douglas fir floors, handmade oak shelving, and many products

### Mjölök House Floor Plan

- A Living Room
- B Half Bathroom
- C Courtyard
- D Dining Area
- E Kitchen
- F Children's Bedroom
- G Bathroom
- H Nursery
- I Tub Room
- J Toilet
- K Master Bedroom



from Mjölök's inventory, the dwelling offers a warm and very Scandinavian getaway from the bustling city. "A lot of people have trouble getting the human side of a home in contemporary buildings, and that's what we admire most about these guys," Baker says. That means lots of wood, materials that will acquire a patina over time, and an arrangement of rooms that emphasizes communal living.

Ho Ping Kong and Tan worked on the construction themselves with builder Jay Blasdale. Tan did much of the woodwork, including the window frames, the oak bench that sits outside, and the kitchen cabinetry, which resembles the furniture in a Norwegian cottage. >

A third-floor courtyard stands in for a backyard and gives Elodie, the couple's two-year-old daughter, a place to play outdoors (opposite). A Hunting chair by Børge Mogensen shares the space with a child's chair by Tomii Takashi and a vintage Danish coffee table.



“I think we wanted really unorthodox things, like soap-treated floors, unfinished furniture, natural leather—things that people think are impractical. But we see the character in patina.”  
—Resident John Baker





The drawer fronts are made of solid white oak, which Tan crafted with old-school through-tenon joints rather than screws or brackets. "It's about subtlety," Baker says. "You don't have to show it off, but, if you look closely, it's a beautiful detail." Likewise, the kitchen sink is a soapstone bowl—carved by Tan—that features exposed copper piping, a bit of wabi-sabi that lightens the creamy surfaces of the space. A hanging lamp by Swedish designer Jonas Bohlin, also made of copper piping, provides a high-end counterpoint.

The architects' focus on communal living—particularly in an urban environment with children—led to some unusual choices for the floor plan. The public



The living room is anchored by a sofa and lounge chair, both by Børge Mogensen, as well as a Conoid bench by George Nakashima (opposite). An Isamu Noguchi pendant lamp casts a warm glow onto the Brasilia coffee table, designed by Claesson Koivisto Rune for Swedese. A Japanese

hinoki bowl and stool from Mjölck sit next to a custom hinoki bathtub by Bartok Design in the tub room (below). A copper mobile by JF Jones hangs over a Leander crib and a vintage Moroccan rag rug in the nursery (above). The rocking chair is by Hans Wegner for Fredericia.



rooms were placed on the building's third floor, the bedrooms on the middle level. A courtyard (the architects' substitute for a backyard) was carved into the top floor between the kitchen and living room; it is lined on three sides with large, oak-framed windows, and provides outdoor space for Elodie to roam freely. "From any view—the kitchen, the living room—we can see Elodie," Baker says. "She can be independent, and we know it's a safe environment. In a house, often you need to be standing at the back door to see the kids."

Overall, the space is meant to be flexible. "The usage of the place will change with one or two kids," says Ho Ping Kong, herself a mother of two. On the second floor, the master bedroom, nursery, and children's room—which Elodie and the couple's second child, due in April, eventually will share—form a string from back to front. Opening shoji-style sliding doors allow for a continuous view through the apartment. The nursery, in the middle of the apartment, borrows light from the courtyard above via a small shaft. The entire effect is efficient and genuinely comfortable.

Baker and Daoust are committed to living in the home for a very long time. "It's not like, in ten years, we're going to redo our kitchen," Daoust says with a laugh. "Our goal is to still be here in 40 years, and our house will look exactly the same." □

A Libri wall shelf by Michaël Bihain for Swedese sits next to a Koster bed by Carpe Diem in the master bedroom, where translucent shoji-style screens by Studio Junction offer privacy (below). The cast-iron kettle and electric brazier are used in the traditional Japanese tea ceremony.



# Top Grades

Text by Dan Rubinstein  
Photos by Floto + Warner

For design mavericks Jonathan Adler and Simon Doonan, a challenging site that slopes toward the sea yields a unique opportunity to create an intimate and relaxing hideaway.

PROJECT  
Adler-Doonan Residence  
ARCHITECT  
Gray Organschi Architecture  
LOCATION  
Shelter Island, New York



Jonathan Adler and Simon Doonan collaborated with New Haven, Connecticut, firm Gray Organschi on their midcentury-inspired New York vacation home (left). The site-sensitive exterior belies an interior festooned with a kaleidoscopic mix of colors and an array of tactile materials (right). The Peter rug, Malibu sofa, and ceramics are Adler's own designs. The tables, pendant lights, and rocker are vintage. Adler and Doonan used scaffolding from the house's construction to build the bookshelf.



**If personality transforms a house into a home, then** the recently constructed beachside residence of interior-design maven and ceramics luminary Jonathan Adler and his husband, window-dressing legend, creative ambassador-at-large of Barneys New York, and all-around bon vivant Simon Doonan, is one of the greatest residences on New York's Shelter Island. After spending years in a 1970s A-frame in the area, the creative couple decided to build their first-ever ground-up project. "We wanted to crank it up a notch," says Adler. They knocked down a small cottage on 1.25 acres of beachside land and started anew with the help of Connecticut-based firm Gray Organschi Architecture. "We wanted warm, rustic modernism," Adler continues. "It's a little California, a little bit Japanese, and a little bit Swedish."

The result is a one-story, 2,800-square-foot structure, with four modestly sized bedrooms, a pool, and a variety of private indoor-outdoor spaces, whose exuberance is only surpassed by Adler and Doonan's own outsized charisma. "It's located on Gardiners Bay," says Adler, "facing due east, so the sun rises right outside of our house. It blasts us awake every morning." It's all perfectly suited to Adler and Doonan's lifestyle. "Every day is like a tampon commercial," says Adler,

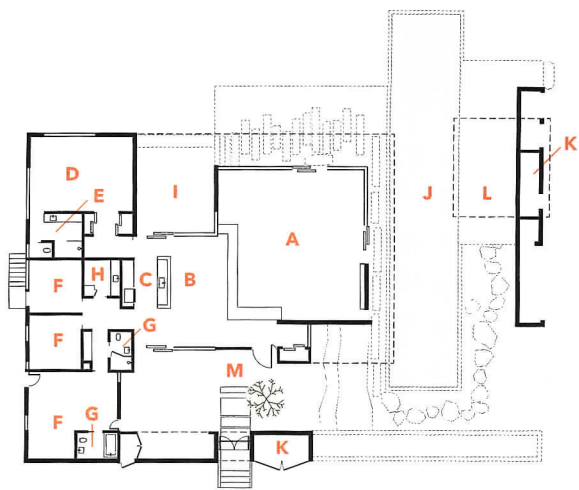
"whether it's running on the beach, going for a bike ride, or paddleboarding."

In the home's interiors, Adler's design aesthetic took flight—with a variety of theatrical touches from Doonan. Nearly all the pieces are Adler's, and the house is a testing ground for objects that might make their way into one of his 26 stores, like the Ravello cocktail table, in the living room, with a turquoise-blue glaze that emulates the ocean. Adler started experimenting with the table's prototype at the same time that house planning began. "I think that everything I do informs everything else I do," Adler says. "It all goes into production." Shots of color from the '60s and '70s are everywhere, and certain custom tactile elements add depth and warmth. For example, a seating area in the living room is adjacent to a custom tile wall of Adler's own design. Exercises in scale—another Adler trait—are evident in an oversize macramé creation by artist and set designer Andy Harman. "I wanted to bring a sense of California craft in but tweak it a little bit," says Adler. "It's a super macramé house but done through a trippy contemporary lens."

Upholstering the walls in neutral grass cloths made the house's four small bedrooms—one of which is used as a gym—extra cozy. Objects and furniture constantly >

"There's no right answer except to play and experiment," Adler says about furnishing the interior. He reupholstered vintage Warren Platner chairs with velvet from Kravet (below). Drawings by Eva Hesse inspired the custom ceramic wall tile. Adler also created the coffee table, rug, planters, and gold stool. The pendant lamp is from Rewire in Los Angeles and the artwork is by Jean-Pierre Clément.





**Adler-Doonan Residence  
Floor Plan**

- |                          |                        |
|--------------------------|------------------------|
| <b>A</b> Living Room     | <b>H</b> Laundry Room  |
| <b>B</b> Dining Room     | <b>I</b> Porch         |
| <b>C</b> Kitchen         | <b>J</b> Pool          |
| <b>D</b> Master Bedroom  | <b>K</b> Storage       |
| <b>E</b> Master Bathroom | <b>L</b> Pool Pavilion |
| <b>F</b> Bedroom         | <b>M</b> Entry Court   |
| <b>G</b> Bathroom        |                        |



“We have flamboyance, and we’re not inhibited about anything. Gray Organschi gave [the house] that intellectual rigor needed to make it beautiful. We were well matched.”—Resident Simon Doonan



Andy Harman’s macramé Owl punctuates the living room (top) with a California-craft sensibility while the midnight-blue brick imbues the space with a “German-Brutalist-1960s kind of feel,” says Adler. “It gives the room a nice architectural gravitas.” Doonan stands next to the front door (right).

In the gravel-lined entry court shaded by a Japanese maple tree, furniture from Beall and Bell—an antique shop in Greenport, New York—mixes with Pendant Globes by Primelite Manufacturing (above). Bobo pillows by Adler outfit the banquette, and cedar clads the interior of the seating area.





"The vibe feels cozy even though the living room is quite grand," Adler says. He made the room divider out of concrete and integrated the sofa with the step. Lee Jofa fabric covers the dining chairs and the pendants are vintage.





Adler's Slate grass cloth, a material he likes because it feels natural, sheathes a guest room's walls (left). Ravello and Nixon side tables flank the bed, which is covered with Adler's Alexander duvet. A reissued mirror by renowned metal artist C. Jeré rounds out the eclectic room.

Landscape designer Vickie Cardaro used native grasses and plantings near the swimming pool (opposite). Cushions upholstered in Sunbrella fabric rest atop a Trex deck. The western red cedar ceiling extends through the deep eaves and covered seating area.

rotate through: "My poor, long-suffering husband never knows what he's going to come home to," says Adler. "Even if it works, I always think there's a better way." Not to be outdone, Doonan contributed with elements such as a shelving unit for books and ceramics, made from humble recycled-wood planks, and, in the master bedroom, a fiendishly defaced portrait of George Washington, featuring an eye-patched first president. "We didn't want it to feel modernist-precious," he says. "It had to feel modernist-boho-chic, like Big Sur."

The relatively small size of the house and the black-painted exterior are two key facets of the project that make it stand out amongst its neighbors. And why the ominous color? "Painting things black is not an insane, punk rock gesture. It's actually a very landscape-friendly thing to do. It's the white houses that are quite jarring on the landscape," Doonan says.

In keeping with Adler's kitsch-heavy and ultra-friendly aesthetic, the couple felt it was important for the house's materials to balance out the austere-looking structure. "People build beautiful, modern houses today, but sometimes they look too precious," says Doonan. "I like surfaces that use recognizable materials, like Masonite, and mixing them in with Jonathan's custom tile works and stuff like that. That's what makes it feel like a beach house and not a bank floating in the middle of a lawn." Warm but readily available—and therefore economical—red cedar wood is used for the ceiling throughout the house, extending to the cantilevered awnings around the main building and the side of the pool pavilion outdoor seating area. The interior walls are painted, rough-cut pine. "It feels like Fire Island in that sense and cranks up the rustic feel of the house," Adler says.

The site's drastic grade change—almost a full story from the front to the back—challenged architect Lisa Gray, but she used this potentially negative trait to her advantage in choreographing the flow through the



interior. "They wanted a really big, open space for the living room, but they liked the idea of keeping the level changes, when possible, inside the house," she says. When visitors arrive, they step down into a courtyard, and when they enter the house, they step down further into the living room. "These gentle level changes make these sequences of indoor and outdoor space feel really, really private," Gray says.

The rejection of a beachside-cottage look helps the couple feel at home all year long, even in winter, when tampon-commercial activities are difficult. "The sensory deprivation is great," says Doonan. "It is a bit like *The Shining* but only in a good way. Hopefully, we won't turn into Shelley Duvall and Jack Nicholson." □

"I want everything to have a sense of place," says Adler. "To me Shelter Island is a rustic, relaxed place." Oatmeal grass cloth wallpaper, a Talitha rug, and Whitaker chair and ottoman, all by Adler, and vintage artwork instill the interior with a comfortable retro quality (above).



“We use every square inch of the house with tremendous glee and gusto. It’s California dreaming on the East Coast—that indoor, outdoor vibe. It’s a perfectly livable casual home.”  
—Resident Jonathan Adler



# Brutal Beauty

PROJECT  
Vandemoortele Residence  
ARCHITECTS  
Johan Raman and  
Fritz Schaffrath  
INTERIOR DESIGNER  
Renaud de Poorter  
LOCATION  
Ghent, Belgium



When Belgian fashion retailer Nathalie Vandemoortele was seeking a new nest for her brood, she stumbled upon a fortresslike house in the countryside designed in 1972 by a pair of Ghent architects, Johan Raman and Fritz Schaffrath. While the Brutalist

concrete architecture and petite but lush gardens suited her tastes to a tee, the interiors needed a few updates. Vandemoortele's young sons and their friends enjoy the house's nearly one-acre site as well, especially the lily pad–stocked pond (right).



Smitten from the start with a 1970s concrete villa in rural Belgium, a resident and her designer embark on a sensitive renovation that excises the bad (carpeted walls, dark rooms) and highlights the good (idyllic setting, statement architecture).

Text by Jane Szita  
Photos by Frederik Vercruyssen

**Brutalist buildings aren't everybody's design ideal,** but when Nathalie Vandemoortele first saw the fortresslike house she now shares with her sons, Merlin, 14, and Cesar, 12, it was love at first sight. "I saw a real estate ad with a photo showing the view from the beautiful lake, with a sequence of ponds leading to this amazing building with round towers like a castle," she recalls. "I couldn't sleep until it was mine."

The owners of the imposing concrete structure—built in 1972 by architects Johan Raman and Fritz Schaffrath, in the countryside near Ghent, Belgium—were holidaying in Cuba, but she insisted her agent contact them. One week after she first saw the house, they had struck a deal. But, as with many a case of instant attraction, Vandemoortele's fascination was rooted in outside appearances. "Externally, the architecture and the setting in the garden were beautiful, but the interior wasn't so great," she says. "It had several different levels with lots of little stairs, which was nice, but the layout was strange and confusing. It was quite dark, and, considering how lovely the garden is, there weren't enough views. Plus, the decor was horrible—in one room, there was black carpet on the walls and a bright-yellow acrylic bath."

Vandemoortele called in designer Renaud de Poorter, having worked with his partner, Femke Holdrinet, on stores for the fashion brand American Outfitters—which she runs with her two sisters. (Vandemoortele, a trained ballet dancer who later studied economics, is AO's general manager.) Together, Vandemoortele and de Poorter set about turning the run-down, badly decorated house into a home for Nathalie, her sons, and their dogs, Puella, a Lhasa apso, and Nine, a Labrador. "Renaud became a really good friend," she says. "His input into the house was just what was needed." >



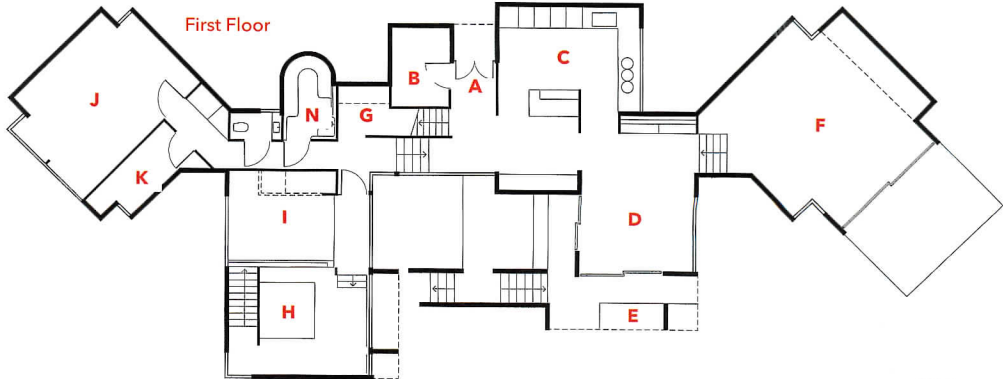
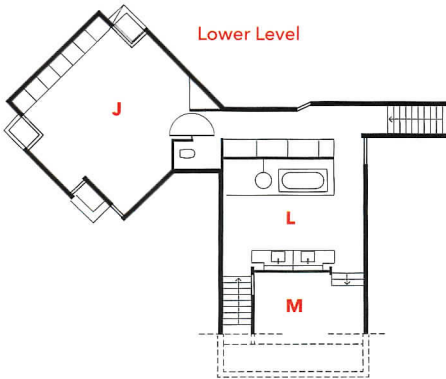
Vandemoortele worked with designer Renaud de Poorter on the interior renovations, which included opening up the heavy structure with the help of new windows and doors to the outside. They didn't want to gut the space, and kept existing decorative motifs like the dining room's

circa-1975 painted cupboard (above). De Poorter lowered the living room floor by about three feet to allow for larger windows. Vintage Sade sofas, purchased in Berlin, join an Arco lamp by Achille Castiglioni for Flos, a Noguchi coffee table, and a painting by family friend Hugo de Clercq (opposite).



#### Vandemoortele Residence Floor Plan

- |                      |                         |
|----------------------|-------------------------|
| <b>A</b> Entrance    | <b>H</b> Master Bedroom |
| <b>B</b> Stock Room  | <b>I</b> Sitting Room   |
| <b>C</b> Kitchen     | <b>J</b> Bedroom        |
| <b>D</b> Dining Room | <b>K</b> Lavatory       |
| <b>E</b> Terrace     | <b>L</b> Bathroom       |
| <b>F</b> Living Room | <b>M</b> Dressing Room  |
| <b>G</b> Coat Room   | <b>N</b> Hammam         |



“We tried to make our interventions look very natural, with no sign of design. We did a lot for the house, and it needed it, but we wanted our touch to be invisible.”  
—Designer Renaud de Poorter



De Poorter refurbished the original red sinks and black-and-white cabinets in the home's 1970s kitchen (below). Instead of ripping out what some may consider dated trimmings, Vandemoortele says, "I wanted to keep some parts of the house's history.

I think that renovation often goes too far." The dining room leads onto a terrace with a built-in concrete table and barbecue that are original to Raman and Schaffrath's design (bottom right). A pair of Hardoy butterfly chairs from Knoll are positioned by the pond.

De Poorter agreed that the interior, as the previous occupants had left it, was "quite depressing." He focused on creating a space that was more open to its surroundings and that let more light into the building. That meant choosing a new location for the living room, which had been tucked away in the center of the house. It made more sense to position it at the end of the building closest to the lake, where a couple of small, cramped bedrooms had previously been situated. De Poorter decided to lower the floor here by several feet, which meant that the room now had a higher ceiling, and to put the main living space on the level of the outside landscape. Adding floor-to-ceiling glass doors let the room flow into the garden, and the addition of a huge, open fireplace added an earthy touch that nods to its original Brutalist aesthetic—which client and architect agreed must be preserved. "We tried to make our interventions look very natural, with no sign of design," says De Poorter. "We did a lot for the house, and it needed it, but we wanted our touch to be invisible."

Other changes included adding a hammam (a Turkish steam bath) at the site of the former entrance and converting a garage into Cesar's bedroom. In between, a stretch of glazing brightens a long hallway, and a floor of beautiful azul Castilla stone offers a refined contrast to the raw concrete prevalent in both the exterior and interior of the house. Through the glass, a pool lined in marble mosaic tiles throws sparkling reflections onto the ceiling. The house's onetime living room was remade into Vandemoortele's split-level bedroom, with a fireplace in the lounge area and a sleeping area that opens onto the garden.

While many new interventions have transformed the house, some details were simply refurbished, such as the original 1972 kitchen, with its black units and red >



sinks. A new wall of built-in kitchen cupboards, which Vandemoortele covered in silver leaf, holds the oven. "Most people would probably have just put a new kitchen in," she admits. "But I wanted to keep some parts of the house's history. I think that renovation often goes too far." Another survivor was the cupboard unit in the dining area, painted with water, lilies, and frogs, in 1975, by someone named Stan Raemdonck. "I've got no idea who he was," says Vandemoortele. "But I couldn't get rid of it—he was painting my garden. It's still like that today."

The rest of the house features abstract paintings and drawings by Belgian artist Hugo de Clercq, who was the father of a good friend. And Belgian designers like Maarten van Severen and Jos Devriendt are well represented in Vandemoortele's collection of modern furniture, much of it gathered from vintage stores in Ghent. Then, there are what Vandemoortele calls her "souvenirs"; she travels frequently and accumulates furniture and decorative objects from around the world, from Mongolia to Mali. "I can never resist something that I think is beautiful," she says.

The dining area opens onto a terrace with a built-in concrete table and barbecue, both original to the house. "We live outside a lot in the summer," says Vandemoortele. "Then, this house is the perfect place to be." She concedes that winters can be more challenging: "The solid concrete walls may be massively thick, but they aren't insulated," she says. "That's something to perhaps address in the future. But we've adapted. This house is actually quite demanding; you have to be committed." And she is. A new bathroom is planned for upstairs; she has already ordered the rose-tinted marble from Portugal. Says Vandemoortele: "It's a home, but it's also very much a work in progress." □



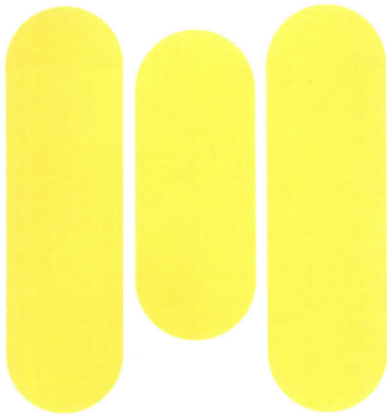
In the split-level master suite, a bathroom and dressing area (left) are situated under a combination sleeping area and lounge (above), which look onto the garden (right). Many of Vandemoortele's objects were collected on her travels around the world, including an antique Japanese screen,

a vintage lamp purchased in Arizona, an antique Mongolian side table bought in Ulan Bator, and a rich textile mix. Two brass shades from a local thrift shop are arranged as a floor sculpture, and the cane daybed in her suite is by prolific Belgian designer Maarten van Severen.





“This house is actually quite demanding;  
you have to be committed.”  
—Resident Nathalie Vandemoortele



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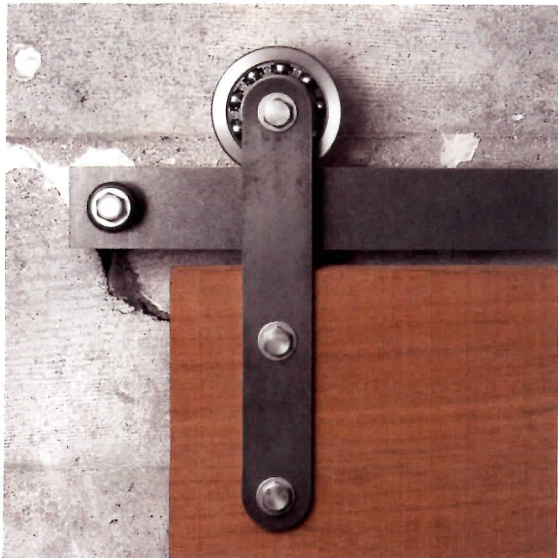
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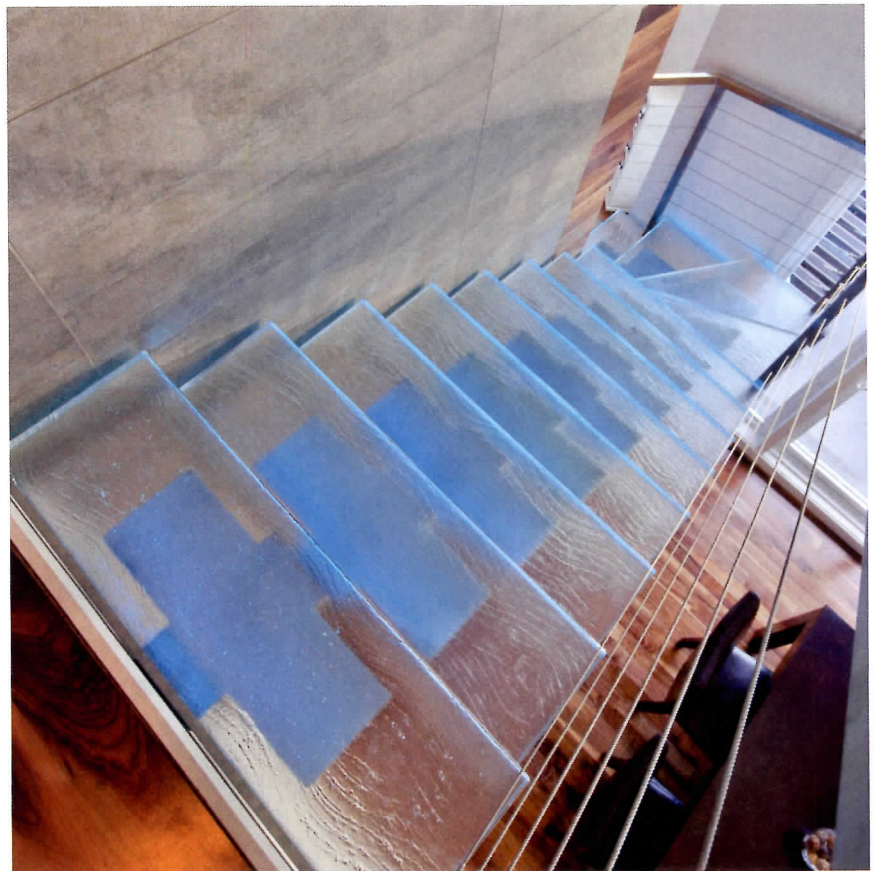
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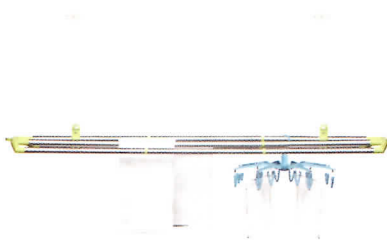
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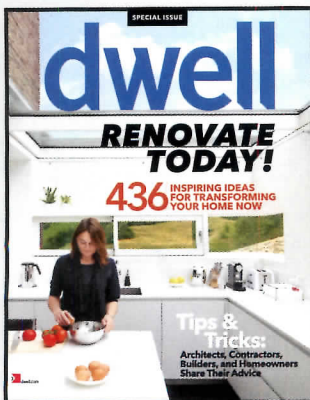
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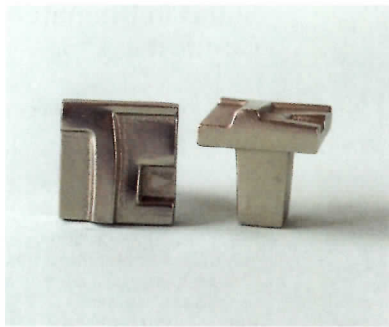


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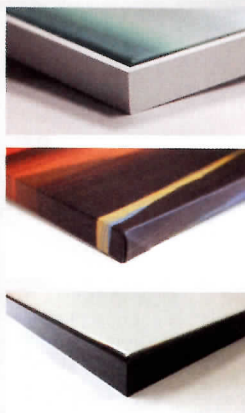
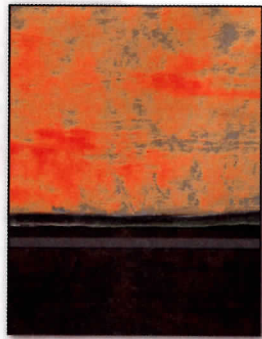


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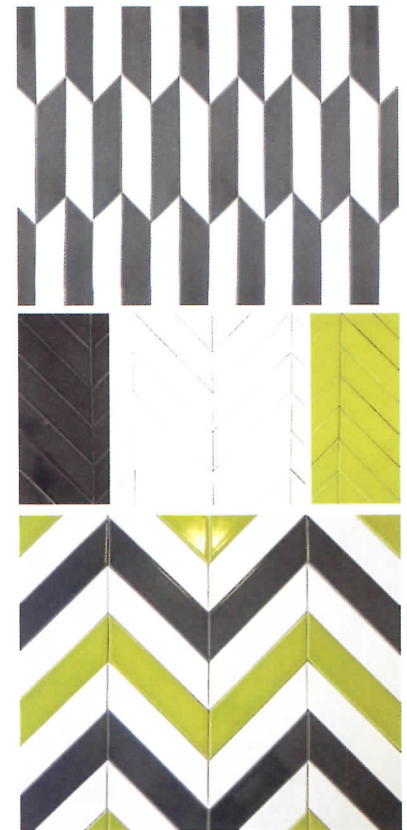


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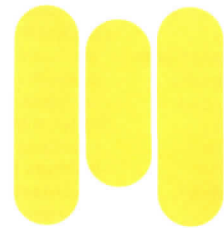
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## Chutes & Lattice

In the Windy City, a custom walnut slide offers a playful way for a small family of four to glide down to the basement.

When a Chicago couple approached architect Julie Fisher of fcStudio inc to revive their 4,600-square-foot town house, they gave her a virtually blank slate. The only specific element on their wish list? A slide to make traveling from floor to floor a whimsically fun event. Although the finished result is lighthearted, the technically challenging stair-slide hybrid was the most time-consuming element of the renovation. The bespoke solid-walnut staircase, wrapped in an attractive lattice, snakes throughout the four-story dwelling. With contractor Joseph Vitulli of Top Line Construction and fabricator Luc Halupka of HL Stairs, Fisher experimented with different configurations to determine the optimal pitch and slope of the ramp, which leads only from the main floor to the basement. They ultimately decided to build it next to the wall, and slightly higher than the adjacent staircase. "It's so beautifully integrated, like a piece of furniture," Fisher says. "The slide doesn't feel like it's just applied or like it's a toy." After its completion, the chute instantly became a universally loved feature. "Kids are okay when they go down," Fisher says, "but it's the adults who fly!" □

TEXT BY  
Diana Budds  
PHOTO BY  
Katrina Wittkamp

PROJECT  
George Street Residence  
ARCHITECT  
fcStudio inc  
LOCATION  
Chicago, Illinois

The walnut staircase and slide in a Chicago town house leads from the main level to the basement. To protect people on the ride down, a "crash pad" fashioned from a standard gymnastic mat covers the wall at the slide's base.

To see more of the family-friendly remodel, visit [dwell.com/chicago-renovation](http://dwell.com/chicago-renovation)

